AMATEUR CINE DECEMBER 1959



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### Christmas Greetings To All Our Customers all over the World from





Here is a selection of some of the wonderful WALTON Home Movies you can add to your personal library

### Charlie Chaplin in

20 FAMOUS COMEU:

"The Rink", "The Floorwalker", "Behind the Screen", "The Pawnshop", "The Fireman", "The Adventure", "The Vagabond", "Easy Street", "The Count", "The Cure", "The Elopement", "The Tramp", "The Immigrant", "The Tramp", "The Immigrant", "The Tramp", "Charlie at the

\*Indicates I-reel version only 8mm. only. Full versions (300-400ft.) £7 each.
8mm. only. I-rl. versions (200ft. app.) £3 15s. each. Print quality is exceptionally good

### Laurel and Hardy in

"Prison Pals", "Desert Rats", "Missing the Boat", "In Olden Times", "Caught K'napping", "Those Army Days", "No Flys on Us", "Melody on the Move". 8mm. only, 200ft. (approx.) £3 15s. each.

#### Westerns

"Stage Coach Outlaws". Gun smoke and fists all the way. B/W I6mm. Sound (I-r.), £8. Silent £5. 8mm. £3. "Prairie Justice". Hard riding and plenty of thrills. B/W I6mm. Sound only £8.

### " Monkey Business"

Mischief, fun and games with a family of Chimps. B/W 16mm. Sound, £8 (I-reel). Silent, £7. 8mm. 200ft., £3 15s.

### "Oh My Achin' Tooth"

featuring Bud Abbott and Lou Costello in a screamingly funny new film. (I-reel). 16mm. Sound, £8. Silent, £7. 8mm., £3 15s.

### **Adventure Series**

THE UNUSUAL-THE DANGEROUS, films by the famous producer—George Michael of Africa.
"Trapping a Lioness", "We Capture an Eagle",
Catching a Giant Lizard", "Wild Animais
of S. Africa". (I-reel each). B/W. Silent. 16mm.,
£5. 9-5mm., £4. 8mm., £3. All films listed in this column 4 mins. each (except where stated), SILENT only. Prices see below.

### Colour Cartoons

Animal "Bandits", The Ant and the Elephant, Cunning Bunnies, Aladdin and His Lamp, The Naughty Little Goat, Owl and the Pussy Cat.

### Circus and Zoo

It's the Circus—Pts. I and 2, Circus Time, Circus Thrills, all taken at Mill's Circus, Olympia. Zoo Time, Pts. I and 2 (B/W or Colour.)

### Thrill-a-Second Series

Hollywood Hell Drivers, Racing Dare-Devils (U.S. Car Racing), Water Speed (Motor-boat racing), Speed Craxy (London-Brighton TV Film), Snow Thrills, Stock Car Racing, Aqua Thrillers (Shooting Rapids, etc.)

"SPEEDWAY TO PARIS". A new film showing the breathtaking speed and split-second timing of the Daily Mail London-Paris Air race. (All B/W only).

### **Holiday Souvenirs**

Sights of Paris, French Riviera, Rome, Florence and Pisa, Amsterdam, Lovely Lucerne, Interlaken and District, Italian Dolomites, Barcelona, etc., etc.

### Walton Party Quiz Film

Previously released as a Competition film, this Home Movie Quiz Film makes a most amusing party game. It is now issued complete with questions and answers and there are also helpful suggestions as to how best to use it at a party. (B/W only.)

### Glamour Films

How would you like to have Sabrina at your party? Well, you can quite easily with our films—"At! Home With Sabrina", and its sequel—"GOOD-NIGHT WITH SABRINA". There are over 36 films in this series, ranging from authentic excerpts from well-known Paris stage shows and cabarets, to story films with many attractive girls. All fully described in a special brochure. Several new releases.

PRICES: Col. £6 10 0 Col. £6 0 0 Col. £3 6 0 B/W 37/6 B/W 30/-16mm., 100ft. ... ... 9-5mm., 100ft. ... ... 8mm., 50ft. ... 8mm.,

Write today, enclosing 41d. S.A.E. for the new WALTON 1960 Catalogue listing over 250 superb and entertaining films.

WALTON FILMS are obtainable from all Cine Dealers or from:

### WALTON SOUND AND FILM SERVICES

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# Wallace Heaton's Notebook

SOLVE YOUR LIGHTING PROBLEMS

From our large stock of cine accessories we select the following examples of lighting equipment; they will enable you to put the light exactly where you

PHOTAX CINE BARLIGHT gives constant, even, frontal illumination. Fitted to take reflector-type photo floods or will use standard photo floods in conjunction with the Photax 7in. reflector. With combined series/parallel switch dimming to half-strength when required. Fits tripod bush of camera, and has detachable handle.

Four Barlight, capacity 4 × 500 watt mps, 45 5 2. Two Barlight, for 2 × 500 watt lamps.

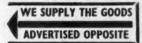
lamps, £5

but exactly similar otherwise to Four Barlight, 43 19 7.

MOVIE-LITE UNITS have flexible arms and an offset handle grip to enable the user to direct the light accurately and with the balance required

Senior Model with 4 flexible arms, dim/bright switch and on/off switch, £5 19

Junior Model with 2 flexible arms and dim/bright switch, £3 19 6. Lamps, extra, 500 watt, 17/6, 275 watt, 10/6.



### CINE FOCARETS

These instruments convert your cine camera to a coupled-range-finder model. They are available for lens mounts as listed.

23—25mm. 24—26mm. 25—27mm. 29·5-35·5mm. 33·5-35·5mm.

There are a few Focarets left for each

of the above mounts.
Price with leather case, £4 13 10 each. (Post and packing 1/6.)

CINE PLUS SLIDE PROJECTION Tha Cirsefix Adaptor enables most 8mm. or 16mm. projectors to be used for showing 2 × 2in. slides. (When ordering state model.) Price £7 15 0.

ADD SOUND TO YOUR 8mm.
FILMS AT A BARGAIN PRICE
We are able to offer a limited quantity

of 8mm. Sonar Magnetic Stripe Attach ments at well below list price. With this attachment you can record music, commentary or dialogue on your 8mm. film with the aid of a magnetic stripe which can be coated on to your film at low cost after processing; the quality of reproduction by this method is very

of reproduction by this method is very high. The outfit consists of: Sound Head, Amplifier, Speaker and Microphone. The manufacturer's listed price for the Sonar Attachment is £85. Our price is £39 10 € each, complete.



MOVISCOPE EDITOR VIEWER. Models for 8mm. or 16mm Projects a brilliant motion picture on a screen 34 × 24in., with marking button to notch film where it is to be cut Reel arms take 800-ft, capacity spools. rica capacity Price 638 2 638 16 6 12 6 8mm, model 16mm, model ... Spare 25-volt lamp



THE ELGEET SYNCHRONEX-8 EXPOSURE CONTROL

The Synchronex-8 is an interchange-able 4-element lens, f/I-8, 13mm., with standard D-type mount, and calibrated for daylight colour and artificial light colour films. A photocell is matched to the lens so that light from the area being filmed controls the aperture setting. There is also provision for manual setting of the iris from f/1-8

Synchronex will fit a large number of 8mm. cameras including: Bell & Howell Sportster 605A, Paillard Bolex C.8 and C.85, Specto, Bauer 8BC, Dekko, Cima, Kodak 8-55, Miller and

many others.
Price £33 | 6, or deposit £5 | 6 and 12 monthly payments of £2 10 2.

SPECIAL BARGAIN OFFER OF ENSIGN FILM SPLICERS

We still have available a small quantity of the famous Ross Ensign Film Splicers, new and guaranteed, which we are offering at greatly reduced prices. Ensign Popular Splices

A neat little instrument which makes strong accurate joins. Fitted with a ground and hardened built-in dry scraper, film shearing lever and pressure pad to make splicing a quick and simple operation. Full quick and simple operation. Full instructions supplied with each splicer. Manufacturer's list price 43/6. Our price: 9-5 mm. model only, 9/6. Post and packing 1/6. Film cement, extra, 2/6. SOUND PROJECTION AT

We have obtained a limited quantity of BAUER T.18 8mm. PROJECTORS and BAUER SOUND COUPLERS which are unused and which we are able to offer at a very low

The T.10 Projector is a compact, high-quality instrument which gives a bright steady picture through an efficient optical system, and which has a novel method of film transport. Illumination is by an economical 12 volt 300 watt lamp of high intensity. Film capacity is 400ft.; there is motorised

capacity is 400fc; there is motorisad rewind; and controls are really accessible. The lens is an f/1-5 20mm. Manufacturer's list price is £49 17 6. Our price is £29 17 6. The Bauer Sound Coupler is used in conjunction with the T-10 Projector to provide, when used with any standard tape recorder, perfectly synchronised sound. Manufacturer's list price is £27 10 6. Our Price is 0.

The opportunity to obtain sound projection at this exceptionally low price is limited strictly by the small amount of T.10 Projectors and Sound Couplers available.

MORE ADDITIONS TO BRITAIN'S FINEST FILM LIBRARY

At 127 New Bond Street, London, W.I. Wallace Heaton Limited have, over a period of more than thirty years, compiled an outstanding collection of films in all sizes. Four main catalogues. together with current release sheets, list the large and varied selection of films that are available: 8mm. and 9-5mm. silent, 16mm. silent, and 16mm. sound films are bookable; and we have just compiled a list of additions to our 8mm. and 16mm. catalogues. For example, by arrangement with Ron Harris there are six new M.G.M. colour cartoons, including Tom and Jerry, and some new features in colour, wh include "The Long Long Trailer," w Lucille Ball, and "Gulliver's Travels, with full-length colour cartoon; also "Sabrina Fair" and "Roman Holiday" with Audrey Hepburn, and

Available also to our custo he complete lists of M.G.M., G.B., Ron Harris, Pathe, Wigmore and Warner

Bros.—all at catalogue prices.
Now is the time to book your Christmas films il you wish to avoid disappointment. Ask for particulars of Membership of the Wallace Heaton

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjust-able mount to fit lenses up to 1½ in. diameter. Price 15/- each, post 1/-.

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# WALLACE



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### BUY SECOND-HAND CONFIDENT

8mm. CAMERAS Bell & Howell Sportster, f/2-5 spigot mount lens.				Paillard Bolex H.16, Ser. V, with 26mm. f/I-9, and 16mm. f/2-8 Kern lenses, Octameter finder, eye-		
variable speeds, purse case	£18	15	0	level focuser (no case) £127	10	0
Bell & Howell Sportster, f/2-8 spigot mount lens, variable speeds, leather case	£19	17	4	Cine Kodak Model B, with f/3-5 lens, takes 100ft. spools, case £12	10	
Cine Kodak 8-55, 1/2-7 F.F. lens, single speed, spool				8mm. PROJECTORS		•
Miller Model C.A., 1/1-9 F.F. lens, variable speeds,	£17	10	0	Special Offer-Bauer T.10 Projector, with com-		
single picture, spool load	£14	10	0	pact source, 12 v. 100 w. lamp for A.C. 110-240 v., 400fc. spool arms, mint condition, last list		
Eumig Electric, f/2-8 lens, spool load, battery operated, Ever-Ready case	626	10		£49 17 6, reduced to	17	6
G.BBell & Howell 624, f/2-3 Super Comat lens,				Bauer Sound Coupler, synchronises T.10 projector to tape recorder, list price £27 10 0, reduced to £12	10	
G.BBell & Howell 624EE Autoset, f/I-9 lens,	€15	17		Case for T.10 Projector 43	3	
coupled exposure meter, case	£37	10	0	Eumig P.26, 500 w. lamp, lamp economy switch, 400ft, spool arms, still picture device, reverse		
Eumig C.3, f/1-9 lens, variable speeds, built-in exposure meter, spool load, Ever-Ready case	655		0	projector, case		0
Paillard Bolex C.8, f/2.5 Yvar lens, variable speeds,				Kodak Eight 500, 500 w. lamp, built-in rexine covered case £34	15	0
Paillard Bolex B.B, f/l-9 Yvar lens, turret for 2	636	0	0	Eumig P.8, 12 v. 100 w. compact light source lamp,		-
lenses, variable speeds, spool load	£35		0	Eumig P.8 Imperial, 12 v. 100 w. lamp, fitted with	0	0
Dekko 110, f/2-5 lens, variable speeds, spool load, case	€15		0	tape recorder synchroniser, motor rewind £30		0
Admira A.811, turret head, with 12-5mm, 1/2-8	-	10		Kodascope 8, 45, 300 w. lamp, 200fc. spool arms £16	10	0
and 35mm. f/3·5 lenses, case Kodak Brownie Movie Camera, turret head, with	4,47	10	0	9-5 PROJECTORS Specto Standard, 30 v. 100 w. lamp, 14in. lens,		
3 f/l-9 lenses	429	17	6	speed control £18	10	
Cima D.8, f/2-5 lens, single speed, spool load, Ever-Ready case	(2)	10	0	16mm, PROJECTORS		
Revere 8, Model 84, 1/1-9 focusing lens, 3 lens	<i>c</i> 20			Bolex G.916, 1\(\frac{1}{2}\)in. Dallmeyer lens, single picture device, 110 v. 500 w. lamp	0	0
Zeiss Movinette 8B, with 10mm. f/2-8 lens, built-in	£29	17	•	Bolex G.16, 500 w. lamp, 800ft. spool arms, motor	10	
G.BBell & Howell Viceroy, with 0-5in. f/2-5 and	£32	10	0		10	
6-5mm. f/1-75 lenses, turret for 3 lenses, spool				DUAL AND MULTIGAUGE PROJECTORS Ditmar Duo, 8mm. and 16mm., 500 w. lamp, single		
load, variable speeds	£46	15	0	picture control, reverse projector £42	10	0
9'S CAMERAS Pathe H (Black Model), f/1'9 focusing lens, and case	40	17	4	Bell & Howell 630 Magnetic/Optical projector.		
16mm. CAMERAS	-	**		records magnetic track on sound stripe, with		
Paillard Bolex H.16 Ser. II with 15mm. f/2-8 Yvar.				750 w. lamp, 2,000ft. spool arms, reverse and single picture controls, projector used but new,		
lin. f/I-5 Dallmeyer and 4in. f/4 Dallmeyer lenses:	6113	10	0	12in. loudspeaker in case and transformer sup-		
G.BBell & Howell Autoload, 2 lens turret with				plied. Last list price £350 0 0 £198 Bell & Howell 601, Optical sound, 1,000 w. lamp,	10	0
lin. f/1-9 Serital, and 2in. f/3-5 Telekinic lenses, variable speeds, magazine load, case	497	10	0	speaker and transformer £140	0	0
G.BBell & Howell Autoload 603, with lin. f/1-9				CINE CAMERA LENSES		
T.T. and H. lens, variable speeds, magazine lead (no case)	658	10	0	With C Mount for 16mm. Cameras Kern Paillard Switar, 50mm. f/1-4 £42	10	0
Cine Kodak Royal, magazine camera, lin. f/1-9 lens,	***			Taylor Taylor Hobson, fin. f/l-9 £10		
16, 24, 64 f.p.s., magazine load, purse case Cine Kodak Magazine, lin. f/l-9 lens, 16, 32, 64	£45			Taylor Hobson, Iin. 1/2-7 66	10	0
f.p.s. (no. case)	£40	0	0	Brim. D Mount Dallmeyer, Iin, f/I-5 Anastigmat £12	10	0
Bell & Howell Autoload with Iin. f/I-9 Lumax lens, magazine load, case	£48	10	0	T.T.H. "Polotal", 6-5mm. f/1-75 with viewfinder £18	10	0
Paillard Bolex H.16 Reflex, with three Kern lenses, Pigar 25mm, f/1-5, Switar 16mm, f/1-8, and Yvar				MISCELLANEOUS CAMERA LENSES		
75mm, f/2-8, Malor case	€250	0	0	Kodak 9mm, f/2-7 wide angle for Kodak Magazine 8,		
Bell & Howell 200TA, magazine loading, three-lens turret filled with lin. f/I-9 T.T. and H. lens,				bayonet fitting Bell & Howell ItX wide angle for model 200EE	10	0
variable speed 16.64 core	4105			Iform	10	

• All second-hand apparatus carefully tested and guaranteed optically and mechanically . Any item may be exchanged within I month of purchase for any other goods available, provided it is in the same condition as when purchased (except for goods on Hire Purchase) • For Mail Order buyers we offer I week's approval against deposit of full purchase price • Hire Purchase terms: 15% deposit, balance in 12 monthly instalments for goods costing over £15.





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### ADD YOUR OWN SOUND WITH THE 8mm. CIRSESOUND PROJECTOR

With this equipment you can add perfectly synchronised high quality sound to your own films. The sound track is recorded magnetically on a "sound-stripe" which is coated on the film after processing. There are two input sockets so that speech and music can be recorded simultaneously, and mixer controls are provided to vary the volume of either channel. The induction-type motor can be controlled at 18 or 24 frames per second. Even at the slower speed, sound quality is surprisingly good, speech being distinct and music free from flutter.

Other features include be rilliant screen illumination from the 8v. 50w. compact filament lamp; 20mm, f/l-5 lens, 400ft. capacity spool arms; power driven rewind. The Cirsesound is supplied complete with carrying case with foudspeaker and mitrophone. Price: £169 10 0, or deposit £23 10 0 and 24 monthly instalments of £6 18 0.



### THE BELL & HOWELL 8mm. SPORTSTER 605B AND 605C CAMERAS

Sportster cameras are beautifully made to high precision standards. British made, they have been so successful that the basic design is still up to date and virtually unchanged after more than twenty years. The basic specification is the same in each model—standard type "D" lens mount, five individually calibrated filming speeds (8, 12, 16, 24, 32 f.p.s.), built-in exposure dial, three-way starting button (run, lock run and single shots), drop-in spool loading.



The Model 605B illustrated on the left has all the features noted above, plus a centrally pivoted turret head to take two lenses with optically matched view finders which locate automatically and lenses to be changed rapidly.

Price: With f/2-5 Uni-

versal focus lens
£34 17 6
With 1/1-9 focusing focusing lens The "Tri-Lens Sport-ster" 605C is provided

with a three-lens turret head. An excellent feature is a With f/I-9 Focusing lens ...
Details of additional lenses on request.

£23 5 0 £6 19 6 £13 19 0 £20 18 6 I in. (/)-9 focusing Serital
I in. (/)-9 focusing Serital
Positive viewfinder to match lens on 605B
and 605C €24 8 £1 14 11

### PAILLARD BOLEX H.16M

This is a brand new Paillard 16mm, camera with a single lens. The mechanism and finish of this model is finish of this model is identical to the more expensive Bolex cameras and there has been no reduction in the high standard of Bolex precision workmanship.

The H.16M has almost all the features of the H.16 Standard Model with the exception of the turret, reflex focusing and filter slot. The viewfinder has slot. The viewmined, also been modified,

new type instantly adjusts to match the fields of 16, 25, 50 and 75mm, lenses and has to match the fields of 16, 25, 50 and 75mm. lenses and has accurate parallax correction from 19ft, to infinity. The specification includes: 100ft, or 50ft, spool leading with automatic leading mechanism, standard interchangeable lens mount, brief or continuous running, single frame instantaneous or time exposures, filming speeds 8 to 64 fp.a., forward and reverse hand cranking, footage meter, frame courses suitable film courses and will be film courses and will be film courses and well. counter, audible film counter and exposure guide.

Price: H.16M with Berthiot Lytar 25mm. f/1-8

£99 19 6 lens H.16M with Kern Pizar 26mm. f/1-9 lens £112 15 3 H.16M with Berthiot Pan Cinor 70 6222 0 9

PAILLARD BOLEX H.16T. This camera has all the 

With Switar f/I-5 lens ... ... £156 18 10 With Pizar f/1-9 lens ... ... £138 18 S

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### 8mm. **Cine Cameras**

Eumig Servomatic f/1-8 Schneider Xenoplan. Fully auto-matic exposure control and adjustable for different film speeds.

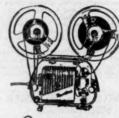
£39 10 6

Agfa Movex 88, f/2-5 Kine A	nastig	mat	***	631		8	
Bell & Howell 624B, f/1-9	***	***	***	£21	18	10	
Bell & Howell "Autoset," f/		***	***	£39	19	3	
Bolex D8L, f/1-9 Yvar, three	lens	turret	***	696	9	10	
Bolex B.8-L, 1/1-9 Yvar	***	***		€86	7	6	
Bolex B.8 V.S., f/1-9 Yvar	***	432		£TZ	14	4	
Bolex C.8, f/1-9 Yvar		***		€55	4	5	
Eumig Electric R, tri-lens, pl	us me	cer		£38	7	3	
JUST R	ELEA	SED					
Bell & Howell Triel ens "Aut	CORRETT	6/1-9	-2.5	657	10	11	

We have a limited number of 8mm. Miller Cine Cameras fitted with f/2-5 National Optical lens. Brand £14 18 6 SPECIAL OFFER

### 8mm. Cine Projectors

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### PRECISION PERFORMANCE

Zeiss Movilux 8A, Carl Zeiss f/1-3 Sonnar, extremely quiet running. Self-lubricating bearings. Power rewind. 8 volt, 50 watt high-intensity lamp. Complete with £52 19 6



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### ACCESSORIES

for Film Editing Projection and Storage



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Baseboard and Table Clamp Models

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Standard Model (16/8mm.)	63	5	
Universal Model (16/9-5/8mm.)	26	6	0
Senior Model (2 Geared)	£10	15	0
Senior 2-way	£15	15	

### 8/16mm, REEL STORES

Flock lined, calibrated strip, double lock and key.

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10-way 16mm. II-way 8mm. 62 16 6



### PRECISION FILM JOINERS

16/8mm. de luxe model (standard join) 16/8mm. de luxe model (mask-like join) Auto Scraper (extra) Universal model (16/9-5/8mm.)

£7 17 6 £7 17 6 £7 17 6 £5 17 6 Diagonal model (16mm.) 45 17

### **FOLDING** PROJECTOR STANDS

Lightweight model ... 44 17 A Standard model £10 17 6 Junior Trolley De Luxe Trolley ... £16 17 6 £7 7 0 Film Waxers ... Film Measurers £14 14 0 Film Frame Counters £17 17 0

2-way Synchronisers £22 0 0 Trackreaders "Cuts" Racks, Film Bins, etc.

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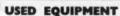
PICCADILLY, LONDON, W.I

(GRO. 2691/2102)

### 8mm, AGFA MOVEX **AUTOMATIC I**

F/I-9 MOVESTAR. Lens focusing down 7.5 inches. Large clear view-finder, with mask for tele attachment. Usable with all film speeds, 10 to 400 A.S.A.

€64 4 10



CAMERAS

8mm. AK8, f/2-8 Triotar lens 8mm. Kodak 20, f/3-5 lens £10 10 0 8mm. Kodak Eight 55, f/2 £21 10 0 8mm. Kodak Magazine, 1/1-9 €30

8mm. Bell & Howell Sportster, f/2-8 £20 0 0 9-5mm. Pathe H, f/2-5 lens £12 10 0 16mm, Kodak Magazine, f/1-9

£22 10 0 16mm. Bell & Howell 603T, f/1-9 lens, twin turret ... ... £65 10 0

#### **PROJECTORS**

8mm. Kodak Eight 500, 400ft. capacity £31 10 0 Eumig Phonomat for tape synchronisation on P.8 8mm. Bell & Howell Filmo, 400w., and case ... £31 10 0



Autoset 8mm. Reduced in price

"ELECTRIC EYE" AUTOMATIC **EXPOSURE CONTROL** 

£39.19.3

**Outfit Case** Ever-Ready Case £1 16 Telephoto Lens ... £9 19 Wide Angle £9 19 8 H.P. Deposit £5 19 3, repayments at £3 0 11. 12

### 8mm. NIZO **EXPOSOMAT 8T**

Semi-automatic, f/1-9 Rodenstock lens. Fixed focus. Two speed, 16 and 24. Film speeds 10-21. Audible film footage counter.

£38 16 10

### LENSES AND ACCESSORIES

9in. f/4-5 Dallcoated Tele, C mount, 0-95, fin. Angenieux, C mount, used 8mm. Moviscop Animated Viewer

16mm. Moviscop Animated Viewer £38 16 6 8mm. Muray Viewer with board and

arms 8mm. Haynor Animette Viewe £10 17 plete with rewind arms £10 17 6
Twin Bar-light with independent switches and pistol grip £4 17 £5 15 8-16 Nizo Splicer ... 8-16 Marquet Splicer ... 8-16 LPL Splicer ...

£4 0 £1 17 8-16 Ising Splicer G.B. Titler for 605 62 17 Wata pistol grip, with release

£1 7 9-5 Ensign Popular Splicer

PAILLARD BOLEX HIS f/1:5 Pizar, 75mm. Yvar, f/2:8 Yvar 15mm., with case.

£150 0 0

#### KODAK 8mm. **EIGHT-58 PROJECTOR**

8v. 50w. Lamp, giving first class brilliance, motor rewind

£25 0 0

36mm. F/3-5 CASSAR

Telephoto Lens D Mount 8mm. £6 13 5

PAILLARD BOLEX CSSL. Like the Bolex B8L, this model has a built-in exposure meter positioned behind the lens. The mechanism has a single running speed of 16 f.p.s., and it is possible to take single frame exposures. The lens is interchangeable and the camera will accept a wide range of alternative lenses-wide angle and telephoto.

With Yvar f/2-5 lens £48 10 With Yvar f/1-9 lens £61 19 With Switar f/1-5 lens £92 15 ver-Ready Case,

Leather ...

ZEISS MOVINETTE METER. In order to get good results, especially with colour, the film must be correctly exposed and this means using an exposure meter. This model has a Zeiss electric expos-

ure meter built into the body of the camera to enable the exposure to be checked 

64 7 2 FACILITIES AVAILABLE Dep. 12 monthly payments

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### BOLEX D8L TRIPLE THE STATE CAMERA With "Light Computer"

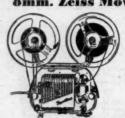
This is the latest 8mm. Bolex model with light computer.
This enables you to make accurate exposures at all times Into enables you to make accurate exposures at all times using standard, wide angle and relephoto lenses. Measures the exposure behind the lens; the cell thus sees exactly what the lens sees, regardless of the lens in use; and remember, this is a triple-lens camera. At the moment you commence filming the light computer automatically swings away from the light-path to the film; and between sequences it may be quickly reintroduced to explain further charity exhaustic films. 12 on the foresteen forces of the charity exhaustic results. ake a further chuck on changing light conditions. 12 to 64 f.p.s.; triple turret; variable speeds; viewfinder with variable field frames; film counter marked in either feet or metres with end of spool signal. With 13mm. f/1.9

£96.9.10

SECOND-HAND CINE PROJECTORS
8mm. Nilus, 8 vols, 50 wast illumination, 20mm.
f/l.5 lens. variable speeds, 400fs, speed capacity.

f/1.5 lens, variable speads, 400tt, spool capacity,			
complete with carrying case	627	10	
8mm. Noris, 25mm. f/1.6 Plankar lens, 100 watt			
illumination	611	11	0
8mm. Paillard MSR, 500 watt illumination,			
20mm. f/1.3 lens, 400ft. spool capacity, hand or			
motor rewind	£32	10	0
8mm. Agfa Movektor E8, 100 watt illumina-			-
tion, f/1.4 Agfa Movinar coated lens, 400ft.			
spool capacity, case	633	10	0
8mm. G.BBell & Howell 625, 500 watt		-	-
illumination, f/1.6 coated lens, variable speeds,			
400ft. spool capacity	€22	10	0
8mm. Eurnig (early model), complete with	-		-
carrying case	615	.0	
8mm. Specto Eight, 500 watt illumination,			-
400ft, spool capacity, power rewind	£22	10	
8mm. Zeiss Movilux 88, 8 volt, 50 watt illu-			_
mination, 22mm, f/1.5 Certar, 3-speeds, 400ft.			
spool capacity, case	£33		
9.5 Noris, 100 watt illumination, 400ft. spool		-	-
capacity	69		
8/16mm. Paillard, complete	€37	10	0
lémm, Specto	€19	10	0
MISCELLANEOUS SECOND-HAND APP	ARA	ITL	JS
Grundig Foot Switch	£4	10	0
Huntsman 48 × 48in. Beaded Screen	66	15	0
Paillard Fading Device	€5	5	0
8mm. Muray Editor	616	10	0
Blitz 40 × 40in. Beaded Screen	66	10	0
White Traveller Model 4-Wall Type Screen	€12	10	0
Muray Titler	£7	7	0
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Acos Sound Attachment	£15	0	0
Cirse Vox Sound Attachment	£39		0
Leather Ever Ready Case, for Zeiss Movikon	£4	5	
Case, for Movilux Projector	£3		0
F/2.7 Kodak Wide Angle lens	£12		0
13mm. f/1.9 Dallmeyer, for 8mm. camera	£7	10	0
3in. f/3.5 Telephoto Dallmeyer, type "C"			
	ALC:		

### 8mm. Zeiss Movilux 8A.



mount F/I.9 Kodak Wide Angle Kinotar Lens 50mm. f/I.5 Switar, for Paillard H16 ... F/I.8 Wide Angle Switar, for Paillard H16

Uses the amazing 8 v.-50 watt lamp: With f/1.3 Sonnar projeccombination resulting in sution, 400ft, spool capacity; no maintenance or lubrication needed. Varia-ble speed motor. Complete with moulded case.

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f/2.5 lens, case .... £15 0 8 8mm. Paillard C8, body only, purse case £27 10 0

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### The Haynor Animette



A new all-metal animated editor complete with folding arms, winders and base, for 8mm, films only.

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The latest model of this famous British Cine Exposure Mater known as the Weston Master III, which now appears as a companion model to the Universal III. Likewise, the Cine Master III features the greatly improved calculator dial

giving easier and larger readings.

£9.2.7

### PROJECTION SCREENS

The choice of a screen is just as important as carefully choosing your projector. Ideally, we always like you to see the projector of your choice demonstrated on the actual screen you will be having for it. Another point to bear in mind is that the screen should be large enough for the "throw" you will require.

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A strongly made and beautifully finished portable lighting unit designed specially for cine cameras. There is a three-way control switch giving "OFF-ON-DIM" position. With three-core lead, flexible arms. Designed for use with E.S. Photofiloads with built-in reflectors.

Two-arm Model ... ... £3 19 (
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### New 8mm. Agfa Movex Automatic I

PHOTO-CELL ADJUSTS APERTURE DURING

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The built-in exposure meter may be set for ASA film speeds from 8 to 400. There is a colour warning against over or under-exposure. IZmm. 1/1.9 Agia Movestar lens in focusing mount from infinity to 7½in. Footage indicator in feet and maters. Viewfinder adjustable for tele-attachment. Price includes every-ready case.

£69. IO. 11 Or Deposit of £10/19/11 with 18 monthly payments of £3/14/5

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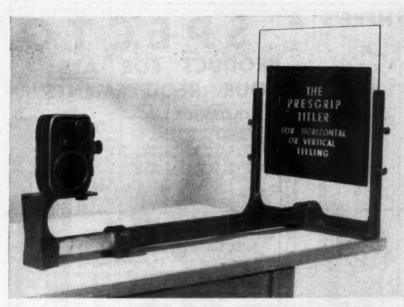


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New and Second-hand Cameras at Greatly Reduced Prices.

8mm. BARGAINS			. 37					
Bolex C8 with Yvar f/2.5, 12.5mm			1			£29	17	6
Bolex B8 Twin lens turret with 1in. lens. Usual	price £58/	13/7				£51	10	0
Bolex B8VS as above, but with variable shutte			mm. I	ens.				
price £66/17/6						£56	10	0
Bell & Howell 624EE. Usual price £41/16/						£32	17	6
Bell & Howell Sportster						€29	19	6
Bell & Howell 624B, f/1-9 lens. Usual price £21						£17	17	6
Keystone K28. Usual price £34/17/6						£29	17	6
Eumig C3R, 2 lens turret, coupled exposure mete		price £	54/10/			£39	17	6
		-				621	17	6
Nizo Heliomatic, 2 lenses, coupled exposure met					1	£105	0	0
Bauer 88D, 3 lenses, coupled exposure meter. U	sual price	£145/8	/8		177	£110	0	0
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Movinette 8B, coupled exposure meter. Usual pr				**		£35		6
Movikon 8B coupled exposure meter, all speeds.			10/-	• • •		662	-	0
Miller 8. Usual price £26/3/2		cc 2/3/	10/-			£16		0
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Wievex 88. Usuai price £28/1/10		**		**		LAI	.,	٠
16mm, BARGAINS								
Bell & Howell 603 turret "Auto-load," 1 telephot	a lone f/2.	5 75m	m and	l 1 ete	ndard			
lens, f/1-9, 25mm.	O lens, 1/2	o, / onli	n. and	1 1 215	muaru	£72	10	0
Bell & Howell 603, turret, f/1.9 Serital lens (choi	ice of two	ramera				€65	0	0
Bell & Howell as above but with f/4, 3in. telepho			3)			£60	0	0
Bell & Howell 200EE fully automatic magazine						£149	0	0
Bolex H16 with 3 Kern lenses, 15mm./25mm./75				* *		£172	-	0
Boick File with 5 Kern lenses, 15mm./25mm./75	PIXILIS.		**			2112	10	
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2 arm unit (2 bulbs), 2 way switch dim/full power. Gives, using Kodachrome film, right exposure at 12h. with 1/5-6. Any	of A	mateu	r Cin	e W	orld a	Han	v	
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### SPECTONE 161



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Hx Wide-Angle lens for Bell & Howell "200-EE" or "240-EE", complete with matching 2 x Telephoto lens and match ing view finder for Bell 4 6 967 Howell "200-EE" or 193 view finder

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B.8 Bolex twin lens turret fitted with 5-5mm. f/2 wide angle 124mm. f/1-9 Standard and 8mm. Christen f/1.9 Berthiot coated lens in focusing mount 4 speeds and single frames 8mm. Zeiss Movikon f/1.9 lens 9-5mm. Pathe "B" Motocamera

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f/2-8 Kern

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2 coated lens in focusing moun

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and Ever Ready case. (As new) .... £38 10 0 9-5mm. Pathe "H" Motocamera 9-5mm. Pathe "H" (Grey), f/2-5

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little built-in reflector has The amazing light outlamp, with the superlacompletely revolutionput of the Tru-flector qualities of the ised 8mm. projection. with its fabulous

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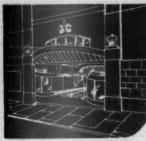
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With the exposure meter of the D8L actually behind the lens, perfect movies are easier to make than ever before. This is because the meter of the Bolex computes the lighting conditions from immediately behind the lens and it therefore measures only the light that is transmitted to the film—IT GIVES MORE NATURAL COLOUR REPRODUCTION AND SHARPER PICTURES. And the photo-cell always covers the exact area of the scene being viewed no matter which lens is selected with the quick change turret — no other exposure control system can offer this degree of accuracy.

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Ising 8mm., with Rev	wind Ben	ch and	d Splicer		£21	1	6
	TITE	.ERS	3 60				
Bolex 8mm. o	omplete	***	***		£31	10	0
., 8/16mm.	- "		***		£105	10	0
Malham 8/16mm.	99				€22	6	0
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Marquet		***	***	***	***	64	0	0	
Eumig		***	***	***	***	62	5	0	
Auto			***		***	62	13	6	
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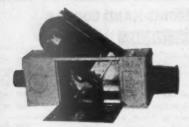
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12 rolls 25ft. slow or fast Pan	***	***		10
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Fast	29° 0	r Slo	w 27	Pan	, Posi	tive, c					
Re	corbi	ing Fi	im	***				60.		post	
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	1,000w.	110v.	Bell & Howell	100
	750w.	110v.	Pre Focus	1 5 0
	750w.	120v.	Pre Focus	17 6
	750w.	110v.	Bell & Howell	176
	750w.	110v.	De Brie	15 0
	750w.	200v.	Pre Focus	15 0
	750w.	210v.	Pre Focus	100
	750w.	220v.	Pre Focus	1 5 0
	750w.	230v.	Pre Focus	1 10 0
	750w.	230v.	Bell & Howell	1 10 0
	750w.	110v.	L.516	1 10 0
	500w.	200v.	Pre Focus	15 0
	500w.	230v.	Pre Focus	1 7 6
	500w.	110v.	Pre Focus	1 7 6
	500w.	110v.	L.516	1 0 0
	500w.	110v.	De Brie	12 6
	500w.	110v.	Bell & Howell	1 7 6
	300w.	110v.	Bell & Howell	17 4
	300w.	230v.	Pre Focus	1 2 6
	300w.	210v.	Pre Focus	15 0
	300w.	110v.	Pre Focus	9 0
	300w.	100v.	Pre Focus	9 0
	250w.	110v.	Pre Focus	15 0
	250w.	230v.	Pre Focus	17 6
	250w.	110v.	Edison Screw	15 0
	250w.	50v.	Pre Focus	15 0
	200w.	110v.	Pre Focus	8 0
	200w.	110v.	For K.16	15 0
	200w.	110v.	A.S.C.C.	1 2 3
	200w.	50v.	Pre Focus	15 0
	100w.	220v.	Pre Focus	10 0
	100w.	100v.	Pre Focus	5 0
	100w.	230v.	A.S.C.C.	10 0
	100w.	110v.	A.S.C.C.	15 0
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8

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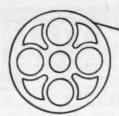
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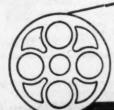


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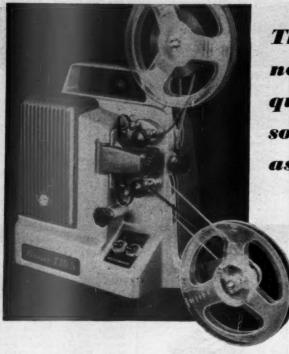
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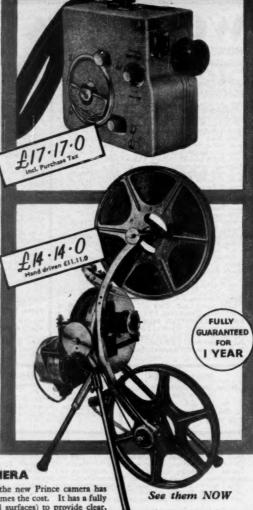
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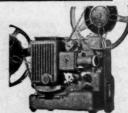
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## AMATEUR CINE WORLD

CURISTMAS NUMBER

Val. 23 December 1959 No. 7 EDITOR: GORDON HALTHOUSE

Christmas greetings from A.C.W. to amateurs everywhere

Published monthly from 46-47 Chancery Lane, Landon, W.C.2, on the 25th. Telephone: Holborn 6201-3. Telegrams: Nufotog, Holb., Landon. Normal issues are 2s. Annual subscription (Including Christmas number): 30s. post paid. U.S.A. & Canade: \$5.00.

## AWAY FROM IT ALL

You don't know what to film? These variations on a theme may well give you ideas for your next production

We have invited a number of successful film makers to suggest a treatment for a film—any kind of film, running for not more than fifteen minutes and needing no resources beyond the amateur's reach—based on the theme. Away From It All. Further, they were asked to indicate the thought processes through which the final idea emerged and to give detailed shooting scripts for key

Why handicap them by specifying a theme? you may perhaps ask. But in fact the theme is capable of interpretation in an almost infinite number of ways. It might suggest a sobrical or factual study, the germ of a film, play or anecdate, a light-hearted or serious film, a poetic or naturalistic piece. As a

contribution to the never-ending search for ideas, this symposium is the more valuable for the revelation it offers of the way the experienced producer's mind works when required to create something from a given starting bair.

experienced producer's mind works when required to create something from a given starting point.

Significant, teo, is the fact that, although the starting point was the same for each contributor, each has developed the theme in a way anyone familiar with their work would expect. George Sewell, for example, goes his own highly individual way and ignores the basic requirement; instead he explodes with a burst of ideas, some of which might not easily be confined in a 15-minute

There will be another contribution to this series next month.

By PHILIP GROSSET (Director of "Marlborough House")

The second idea is more promising. It can be

put in two words: a raft. It is when I try to expand this a little that the trouble starts. Where

is the raft going and why? Who is on it? Ever

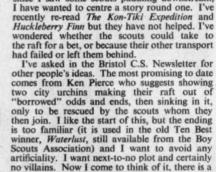
since I saw some scouts paddling downstream,

#### I. THE TALE OF A RAFT

I DON'T really think it is wise to start with an arbitrary theme. We must have a subject we really want to make a film about. Luckily, I've had two ideas for a long time which both have something to do with getting away from it all. So I was glad to accept the Editor's invitation if only because, at long last, it will force me to get down to some work on one of them. But which?

One is about the Daedalus and Icarus legend. Daedalus, the great inventor of the Ancient World, is imprisoned on an island with his young son, Icarus. Watching the birds gives him the idea of making wings, but his son flies off before he is ready, climbing higher and higher, until the sun melts the wax and only a charred feather reaches grieving Daedalus below. I would want an epilogue, too, in which a modern white-coated scientist turned round to reveal the face of Daedalus.

I feel the idea has possibilities (e.g., the boy, frolicking in the sand, while his father gravely toils on the wings, then chasing after the windstrewn feathers, and leaving fingerprints all over the drying wax), even if the flying scenes would be difficult—but I could try a combination of fake-up close shots with slow motion shots of a solitary bird. In fact, I tried to obtain some money from the B.F.I. Experimental Film Fund to help finance this picture, but was told the comparison between the old story and modern science was hardly original. There are a few other snags, too: 1. No Daedalus. 2. No Icarus. 3. No island. 4. Not enough feathers.



but that does not help me very much, either.

An obvious development of the given theme would be to show the people on the raft setting off to Get Away From It All but meeting such a train of disasters and misfortunes that they are only too glad to get back again. Isn't there an amateur holiday film using just this idea? Anyway, it is a lot too artificial for what I want. Instead, let me make a start with the first part

Russian film about middle-aged businessmen who go off on a raft in pursuit of a boyhood dream—

of Mr. Pierce's suggestion:
"Two city urchins leaning over bridge (Bristol Bridge?), throwing odds and ends into water, could be having races from one side to the other, dodging traffic and getting sworn at. An oil drum drifts by. Boys search for something to sink it, run down to river bank, and after some further incidents, find that drum is difficult to sink. Idea of raft is born. Drum carefully hidden. Boys shown "borrowing" various necessary items for raft: more drums, planks, rope. This could lead to a series of amusing incidents. Finally the great day comes. The boys sneak off and after a few false starts get away downstream..."



Why not water ski-ing?

So far so good—but it won't only be the boys that get sworn at, I'm thinking. It is a muddy, filthy river. And if we are going to show two urchins, we have got to present them realistically. I can just visualise our Chairman: "Would any member with two dirty, scruffy little children..."

Everyone will expect the raft to sink and someone to come charging to the rescue. All right then, it won't sink (I hope). The boys will take real trouble over the way they make it—perhaps we can suggest it is the first time they have taken real trouble over anything. And off they sail, through the filth and muck, to. . . . Where? A fantasy paradise of green grass, blue skies, clear waters (this will need colour film)? Then they wake up. . . No! No dreams under any circumstances. That's a desperate man's last resort.

Could the paradise be real—and fantastic to them only because they have never seen anything like it before? City children sometimes venture only very short distances from home. It is quite possible there could be green fields and trees just round the corner from them. How would they react to them? Most of the boys I teach are very keen on fishing, and we could contrast the mundaneness of the fishing at the start of the film with its delights in these idyllic surroundings, then there would be cooking the fish (they could get in an awful mess here—another of the many opportunities for gentle unforced humour), and they could go swimming, and so on.

How would the film end? Presumably they would return to the dirt of the town and . . . and . . . (A sudden thought: why aren't they at school? It must be the summer holidays. N.B. Suggest their boredom and purposelessness in the opening scenes.) If they were mean and vicious at the start, they could be shown as reformed characters at the end—but this would not ring true. They would be more like human beings if they were just the same at the end as at the beginning.

It would bring out another point, too: it is only when they are away from their wretched surroundings that they can become different persons. But even so, the film cannot just fizzle out, or the audience will fizzle out with it, and there is no point in making a film if nobody wants to see it, or does not understand it if they do.

The idea could be developed further: the boys could be shown exploiting their discovery: ferrying rafts full of customers (1d. or 3d. a time?) down to their paradise—and ending up with it as dirty, litter-strewn and unattractive as the city itself. To do this in 15 minutes would need sound, and I'd like to make it a silent film. Anyway, what has happened to the desired realism?

No! I'm trying to be too clever. Scrap the exploiting idea and go back to the naturalistic, almost plotless, approach. The film will end when the boys return to Bristol Bridge after their discovery of paradise, but how? (At this point, I gave up the struggle and watched TV for the rest of the evening.)



Fred (To Have and To Hold) Lorenz 'phoned last night, so I asked him how he thought the film should end. "Why not water ski-ing?" he suggested unhelpfully, for we both knew it had been done before. However, before I fell asleep I realised what I had left out: the anxious or angry parents at home, wondering what had happened to their sons. They could wait for the boys' return, then drag them off home, while the raft drifted off, forgotten . . . or sank, destroyed by an angry father.

One set of parents would be easier to handle than two, so it would be a good idea to make the two boys brothers. The difference in their ages would be helpful, too, as then they would react in different ways, and the younger child's danger might make the initial launching more dramatic.

The next stage, according to the books, is to develop one's synopsis into a treatment, but I prefer to jump straight to the shooting script, as it is high time I started visualising the story as a series of shots. But I cannot script it until I have picked my actors, for I would want to tailor the script to fit them. For one thing, I would like to ask them what they would do in certain circumstances, rather than impose my rather stereotyped ideas on them.

In fact, for the idyllic sequence in this film I would like to go one stage further and not script it at all. I would dump—or rather float—the boys into the location and leave them to it. They would have their home-made rod, some matches and the contents of their ragged pockets (I would decide this beforehand in consultation with them), and I would film what they did. I might waste yards of film, but, if I was using 8mm., it would not be all that expensive.

I could get them to re-enact parts I missed (e.g., big close-ups of them trying to get a wriggling fish off a hook, or the expressions on their faces) and I think it would be possible to maintain reasonable continuity. This may sound a very odd way of doing things, but it is very similar to the way I set about sequences in Marlborough House and its successor, Claremont, and, I find, makes a refreshing change from the scriptwriter's machinations in, for example, some of our scout films.

However, I would not attempt to make a whole film in this fashion; certainly the beginning and end of the raft story would need careful scripting. Here is the sort of ending I visualise:

LS Nearing sunset. Boys lazily paddle raft past towers and buildings of city, silhouetted against

CS From raft: reflection of approaching sunset in water ruffled by boy's hand trailing from the

Camera pans gently, with raft past dark shapes (ropes and posts, etc.) in foreground.

MS From raft: view of approaching jetty. Boy in foreground with paddle, reaches out and pulls the raft in.

LS Looking down from bridge at boys lazily clambering off raft. Silhouette of passing woman who stops and stares down at them from foreground.

CU Woman (it is their mother, introduced as such previously?) purses her lips.

MS What she sees: boys below her, sitting on jetty with feet in water.

CU She turns, shouts and moves forward.

MS Small man (her inoffensive husband) turns near lamp-post in distance and hurries towards camera

CS Boys looking up, glance at each other in alarm and scramble to their feet.

Mother's feet hurry down jetty steps, with father's behind her.

CS Boys' feet trying to hurry into socks but ceasing movement suddenly.

Boy being shaken by ear.

CU Mother vells at them.

CU Smaller boy tries to speak, but is slapped across

Struggling feet. Camera tilts up to reveal mother dragging the boys off up the steps.

CU Mother turns to camera to shout back.

MS Father, bending over raft, jerks up and hurries

after her. It begins to drift away. MS From drifting raft: father joins mother and struggling sons on steps. They continue up

them, then camera tilts down to calm water. with sunset reflected in it, between raft and shore. THE END (superimposed white letters) fades in.

The above is only very provisional. It would need to be rewritten to suit the available actors and location, anyway. It would be very difficult to film, too, since it all takes place at sunset. If I had to do the camerawork myself, I'd probably have it all happening earlier in the evening! In fact, I might find that when I had the rest planned out in detail, a more suitable ending suggested itself. The boys or their parents might have some helpful ideas, too. Or have you?

By the way, if you ever make this film-or anything like it-do please let me see it!

#### 2. IT BEGAN WITH A BALCONY

By JACK SMITH (Director of "Down to Earth")

WE look up at a small outdoor balcony on the first floor of a large house. There are two flags, one at each end of the balcony railing; each bears some sort of symbol, suggesting Peace and Unity. Public address loudspeakers are mounted beside them. French windows open onto the balcony from the room behind.

The windows open, and a middle-aged man emerges. In a closer shot, he looks important and quietly authoritative. He is well-dressed, and there is a decoration on his chest. His attitude is one of confidence and strength. As he approaches the balcony railing, he acknowledges tremendous cheers—cheers of admiration from a huge and happy crowd. He gestures, and the cheering dies away to complete silence.

He raises a stand microphone to the level of his face and starts to speak, staring out across the camera. We hear his voice, amplified by the public-address system. With quiet but impassioned enthusiasm he talks of the horrors of nuclear warfare, the dread of national and international disaster. These things are now no more, he tells us. Gesturing towards the flags at his side, he promises that, under the new World Peace Authority, war has become a thing of the past. All mankind will now collaborate for its own happiness. The world will become an ever more wonderful place, now that workers, artists and scientists are united to ensure the joy and security of all people everywhere.

As his speech ends, there are again loud and continuous cheers. He smiles and waves. Suddenly, the noise of applause cuts off, dead.

The french windows behind him open, and two nurses appear. Gently, they escort him back indoors. He submits, sadly and wearily. As the windows close, and the balcony is left empty, we see at last the ground beneath. It is part of the bleak, windswept gardens of a private mental home. The lawn is quite deserted—except for a row of teddy-bears, perched grotesquely, their heads turned up towards the balcony. These have been his only audience.

My first idea for a film often comes as a single image, suggested by something noticed unexpectedly, which gives the imagination a sudden jab; or a short scene might suddenly present itself, prompted by the sight of a child walking across a deserted street, a strange looking tree in the wind, or perhaps just a picture in the mind of one or two people doing this or that on a given location. (Nine To Four grew out of the mental picture of a little boy, bewildered and betrayed, as his older friend walks off to join a hated gang



All mankind will now collaborate for its own happiness.

of grinning bullies. Two From The Crowd started with the picture of a young girl and a young man walking sadly through the crowd at

the end of the day in a big city.)

If this first image proves a fruitful one, a storysequence then accretes itself around it. The nature of the theme, of course, will depend upon one's own experience, one's own loves and hates. It's as if ideas, themes, are already there in the mind, waiting for a starting image around which they can crystallise.

The present story (if you can call it that) occurred to me after I had noticed a very symmetrical balcony overlooking the garden of a friend's house. I imagined a man standing there. addressing the empty garden-no, not quite empty; there would be a row of teddy-bears

listening to him. .

On paper, my Away From It All appears trite. But I see it as a collection of images, not as Presented economically, in telling, words. carefully controlled shots, it might with luck make an effect. I'd bank a lot on the startling power of the last shot, the unexpected, somehow hideous teddy-bears. (Or should they be golliwogs, or a line of stupid, glazed-faced dolls?)

Is it negative, unconstructive? Well, some things are so terrible that any spurt of anger against our apathy towards them is worth the effort. The bucket of ice-cold water down the

back can be salubrious.

There are not more than a couple of dozen shots, as I see it, and the picture should last four or five minutes (probably less). The only sounds should be the roar of the crowd, imagined by the speaker, and the sound of his voice, recorded as if heard over an outdoor amplifier system.

Should the applause sound realistic? I think so; but it must only be heard when the speaker's head is in close shot. This will point its subjective nature. But in that case, are we going to give the game away too soon? Ideally, the lunatic situation should only become apparent in the last shot or two. The audience must not be given time to see a rat, even if it begins to smell one.

The flags and the Tannoys must be arranged realistically, the voice must sound just right;



The flags and the Tannoys must be arranged realistically.

then this could possibly be an important speech, delivered in the open air, at, say, a great states-man's country home. Perhaps some other title would help preserve the secret? (I hope that the Editor won't think this is cheating!)

The shooting-script might then look as below for the opening of the film. I'm going to skip the difficult bit—that speech will have to be just right!-and think about its visual coverage. The speaker should always be seen in low-angle, and it should be possible to compose some of the shots so that the mike hides his mouth; this will make lip-sync. a little bit less difficult. There should be cutaways-to the flags, at appropriate points in the speech; to the loudspeakers; perhaps to tree-tops soaring in the wind; to clouds sailing high across the sky, maybe starting to cover the sun as the denouement approaches.

What about that innocent little remark in the synopsis: "It is part of . . . a private mental home"? Will it be necessary to show some kind of signboard or will the appearance of the two nurses, followed by the sudden revelation of the bizarre audience, be sufficient? (I think it should

The end of the script might look as below. I'm not at all sure about that penultimate shot (20). Clearly the cameraman is going to have to do a bit of very fancy focus-pulling! But this is the sort of thing that can only be settled on the actual location. (If only scene 20 could be high-

#### Picture

1. M.L.S. Low-angle of balcony, flags, Tannoys, etc. After a few moments the windows begin to open. 2. M.S. Low-angle. The man emerges on to the balcony, comes up to

the railing, into-

3. C.S.—his head, stopping in the middle of frame. He holds up his hands for silence. 4. M.C.S. He pulls up the stand mike, and begins to speak-

(say) M.C.S. Speech continuing.
 C.S. Speech ends.
 C.S. Flag.
 C.S. Speaker, acknowledging his ovation.

19. M.L.S. The speaker seems to sag, his shoulders suddenly drooping. The two nurses appear and start to coax him indoors.

20. Camera pans and tilts away from his back view as he is led inside, down to lawn beneath balcony. We see the row of teddy-bears stretched across the lawn.

21. C.S. Row of teddy-bears.

#### Track

Silence (or natural soundswind in trees, and so on?).

Cheering. Cheering stops. Speech begins.

Speech. Thunderous cheers. Cheers even louder. Cheering continues. Cheering suddenly cut off. Only sound of wind left.

Sound of wind.

angle, looking down on the balcony as the nurses appear—looking down on the speaker after we have looked up at him throughout the rest of the film! Then perhaps, when they had almost got him indoors, a sharp tilt downwards could bring in the lawn and the teddy-bears in a sort of plan view, after which we cut to the climactic shot 21, about which I have no doubts whatever!)

Should there be some climactic sound over 21? A dissonant percussion noise, or a man's insane laughter, heard faintly as if from inside the house, then growing louder and louder until the "End" title appears? Or just the empty sound of the wind, blowing across that sad garden?

Clearly, a lot of experimenting can be done

with sound once the film is cut. Magnetic stripe would be useful. One could dub from master tapes on to stripe until the right effective mixed track was obtained, then, with luck, get an optical transfer from this striped track if it had the right quality.

It should be practicable, anyway. Here's my rough budget:

Stock (say 350ft. b. &	reversal	at 24 f.	p.s.)	£11
Ungraded cutting p	leted file	m (c. 1	750.)	£5
Striping this print Transfer from stripe	 			£3
Final married print		· ·	HELK	£6
Any sponsors?	 		**	£31

#### 3. TAKE YOUR PICK FROM THESE

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

THE FIRST idea that leaps to one's mind concerns the man who is away from it all inside a moonbound rocket. He has got a bit mixed up with the controls and in completely lost and panicky. He misinterprets the code signals sent to him over the ether and eventually lands in a place that proves to be as exotic as Clapham Common.

Then there is the script writer, unable to work at the office because of interruptions, who goes home to get away from it all, only to be assailed by telephone calls from the office, wrong numbers, visits by hawkers, brush salesmen, charity collectors, old clothes dealers, a small boy who wants to retrieve his ball, and so on. The story could end with him taking refuge at the office, or we might vary an ending used at Wansfell film school a few years back. A housewife, exasperated by constant interruptions, drops a vase of flowers out of a first floor window on to her last caller—to find it is the local vicar.

Next, the overworked business executive who goes off ostensibly for a rest in the country, but really for a good time. His wife, taking advantage of his absence, also departs, for the same reason. Eventually, and quite unexpectedly, their paths cross. This theme could be treated either as comedy or drama. In the latter case one could have the husband go away with his wife's "best" woman friend.

Or why not have a story about a mother, hard worked but unappreciated by husband and family all their lives, who buys a cottage in the country without anyone knowing about it, and goes off to live in it, leaving them to fend for themselves. We could contrast the simplicity of her new way of living and the satisfaction she gets from it, with the family's chaotic attempts at housekeeping, and we might also show their attempts to win her back. Here, again, we could have riotous farce or a serious study in human relationships.

There are times in everyone's life when we get away from it all by stepping from one mode of existence to another. A child leaves school; an elderly man retires from his life employment. In most cases happy anticipation is followed by some disillusionment, and the film could contrast these, finally showing how adjustment is made.

A rewarding subject is to be found in a family setting out to make their own small community in some remote spot. They could be in a caravan or living in primitive conditions, and the film would show how, in building a new, self-sufficient life, they make many discoveries and find they have to make many adjustments. This, of course, is a Swiss Family Robinson theme, but with stronger conflict and characterisation. Or you could have an individual living on his own—and what a nice ending it would be to a film about a man on a desert island if his rescuer brought along a gramophone and a set of discs!

Does a tender story about a child who is isolated from those around her because she is deaf, appeal to you. She builds a secret life among the animals, birds, trees and flowers, her presence among them giving life and meaning to what might otherwise be a very ordinary scenic film.

The same idea (of overcoming a disability) but with a different motivation could be exploited in a film about a man who, tired of the cynical sophistication of city life, seeks comfort in the country and in the friendship of a simple countryman. Ten Best film His Crumbling World was somewhat in this vein. But the imps playing at the back of my mind suggest the farce to be made from his abortive attempts at finding peace and rest

In another interpretation we could establish our main character as an introvert, obsessed



Our main character



A child leaves school.

with his troubles. The escape from it all comes when he meets someone of public spirit who, by precept and example, shows the great rewards that come from working for others. I envisage our "hero" as at first lonely and embittered, but when we finally take leave of him he is happy in the leadership of a gay group of handicapped children he has taken on a day's outing to the country.

And, on the subject of children, there is a ready-made idea for the family man who has a large tree in his garden. The kids decide it would be fine if they could build a little house in the tree and get away from grown-up restrictions. It is a great thrill for a while, but soon quarrels arise, and in the end they discover that Mum and Dad are really quite nice people after all.

From children to old people. Many elderly folk are forced to live a life apart. They are not destitute or actively ill, but they are not well—and they are lonely. Death will come to them sooner than it might because there is no help for them.

It so happens that in my part of the world the Medical Officer of Health is pioneering a great work: he has founded a clinic, the object of which is to make early diagnosis of incipient disabilities and diseases in old people and, by preventative treatment, give them a longer, happier life. In the year since its founding, the clinic has brought this kind of happiness to nearly a hundred old people. I would like to tell the story in film of one of them and show how he has been helped to take a place in society again.

For my scripted sequence I have chosen one of the simpler subjects—to show the need for careful scripting, even in the "easy" passages! This is the opening of the story (non-sync. sound) of the housewife who abandons her family.

The Family House

1. Living room. M.C.S. A woman, dressed for outdoors, is seated at a desk. There is a suitcase nearby. She puts a letter into an envelope, which she licks and closes, and starts writing an address on it.

2. C.U. Here face, a slight smile on it, looking down as she writes.

3. M.C.S. She picks up the letter from the desk, walks across to the fireplace and props it against the clock on the mantelpiece.

4. B.C.U. Her hands propping the letter against the clock. We see it is addressed to "Father, Bob and Mary." 5. M.S. She gives a last look round the room, straightens the letter, picks up the suitcase and goes out without a backward glance.

Fade out

(Note: the inscription "Father, Bob and Mary" prepares the audience for identifying these characters when they first appear on the screen. While giving the audience a feeling of anticipation, the action and situation in this scene do not foreshadow any dramatic outcome, leaving the impact to be introduced a few scenes later.)

Fade in

M.C.S. City street; outside Father's office.
 Father saying "Goodnight" to a colleague, who exits right. Father exits screen left.

7. M.S. Another street, with paper seller. Father enters screen right. A young business man, Bob, is buying a paper. Father greets him.

8. C.S. Father and Bob talking as the paper is

handed over. Together they go off screen left.

9. M.L.S. Railway station. Father and Bob enter screen right and go into station. Traffic sweeps right to left across foreground, obscuring scene.

 A girls' grammar school. In the gateway several senior girls gossip as they leave to go home.
 One, Mary, has a bicycle. She mounts and rides

out of screen left.
(Off scene commentary begins with Scene 10. Up, till now there has been only music. A pleasant, chatty, relaxed voice: "They seemed a happy and contented

family, the Patersons. . . ."

11. The street the family live in. Mary rides in from distance, right, to front gate of house, left, near distance. She opens gate and goes in wheeling cycle.

(Commentator: "... and they live in a very pleasant house in one of London's nicest suburbs."

Mix to

12. The living room (as Scene 1). Mary, removing hat as she does so, enters room, looks round as if for her mother, notices the envelope on the mantel-piece, goes across and picks it up and then, because it is addressed to two other members of the family besides herself, does not quite know what to do with it.

13. C.U. Mary's face as she studies the writing on the envelope. After a moment or two she looks over her shoulder as the door opens (off screen).

14. M.S. Father and Bob enter, chatting amicably. Mary calls Father's attention to the envelope. He takes it, at first negligently, then becomes aware of superscription.

15. C.S. of the three heads. Father, quite puzzled, looks at the envelope, then shows it to Bob, saying: "It's mother's handwriting." Ac Bob goes to take the letter, Mary bursts out impatiently: "Go on, Dad! Open it!" Father does so and starts to read.

(Commentator: "But there's a big surprise coming to three of those Patersons..."

16. C.U. Father's growing dismay as he reads letter.

(Commentator: "... and it's a pretty grim surprise, at that.")

17. B.C.U. The letter in Father's hand, with its dire message. (Give text of letter.)





## Making An

And the cost?

1. Filmscope viewer, with of the loops supplied. Fig. 2. Side door removed to show mechanism.

This viewer is the basis of the editor/viewer described below.

By BERNARD KING

Fig. 1 THE MECHANISM of my animated editor/viewer comes from an amazing little 8mm. animated viewer called the Filmscope. Made in Hong Kong, and available from many toyshops, it is similar to the Cinevue, but smaller (21 × 31 ×11in.), though the mechanism, which operates a neat little claw action on a tiny crankshaft, takes up more space; further, it has no spools, being designed for loops or short lengths (two openings in the lower part of the housing allowing loops of almost any length to be run). Operation is both quiet and smooth, a flywheel being incorporated in the gear train.

Many amateurs might well be content to use it as it is. For example, in addition to one's normal family filming, one could take shots of the children and send them to relatives who are always clamouring for still snapshots. But who could afford to send every relative a viewer with which to see them? Not to worry, the Filmscope, complete with two 56-frame loops, sells for 3s. 6d.

And it is not only relatives who would benefit, for surely there is a challenge to one's ingenuity in telling a modest story in ten seconds or so? If your camera will run at 8 f.p.s., you will have the added advantage of being able to squeeze ten seconds of action into a 1ft. loop. The simple hand-turned viewer is quite easily accommodated to the slow speed.

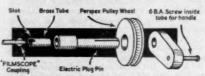
The mechanically minded, however, will see in the Filmscope the basis of an editor/viewer, and even those who are not so minded should have little difficulty in doing the job, for the photographs show plainly that it need have no pretensions to elegance. First remove the mechanism from the plastic casing by levering off the black buttons with a screwdriver or flat-ended knife. Make the vertical base, from alloy sheet, approximately 4 × 3in., i.e., with the longest measurement set horizontally.

Mount the mechanism on this plate in a central position, after first drilling a lin. hole lin. below a centre line drawn across the long side of the plate. This hole will accommodate the handle coupling, its actual position becoming clear as the mechanism is roughly placed into position.

6BA screws were found to be suitable not only for mounting the mechanism, but for all fixing on the viewer. Although I have no workshop facilities, barring a vice, the one item I really do find useful and easy to use is a 6BA screw thread tap and appropriate drill. After drilling the hole, I grip the tap in an adjustable spanner to cut the thread. I used it twenty-six times on the viewer and for dozens of earlier jobs. Both drill and tap cost only a few shillings.

Before mounting the gate on the base-plate it is advisable to make and fit the new handle, as it is necessary to operate the mechanism when lining up the position of the gate. The Filmscope viewer handle coupling consists of a spindle with two small "wings" pinched on each side at the end, and originally fitted into a slot. Not having a lathe, I made the new handle from scraps, helped by the happy discovery that a pin from an old 10-amp. three-pin electric plug formed an excellent spindle to couple on to the mechanism and carry the pulley for the take-up drive, as well as serve as a handle spindle. First I cut a slot in. deep in the end of a piece of in. brass tube (available from model shops at about 10d. a foot). I then cut off a length of this tube, enough to insert into the hole in the end of the electric plug pin, leaving about  $\frac{3}{16}$  in. projecting, i.e., the end in which the slot had been cut.

The slot fits over the "wings" of the mechanism coupling, and the whole assembly is soldered into position, care being taken to centre the spindle so that it does not wave about when turned. The handle itself is fashioned from a piece of Perspex cut with a fret-saw blade and drilled through the thickness at each end. A hole at one end takes the electric plug spindle, and a hole at the other is for tapping a 6BA thread. Into this latter hole I have screwed, and fixed with a lock-nut, a lin. brass screw over



EXPLODED VIEW OF HANDLE ASSEMBLY

## 8mm. Animated Editor-Viewer

Little more than 3s. 6d.!

which a short length of \(\frac{1}{2}\) in, tube has been slipped. It is a loose fit, so the handle is comfortable to hold.

The pulley wheel is similarly made in Perspex, also cut with a fret-saw and locked to the spindle with the ever-useful 6BA drill and tap. A groove can be cut around the edge of the pulley wheel

very easily with a fairly large file. The gate is mounted as follows: place the small film loop supplied with the viewer in position, then grip the gate, fixing the flange against the base-plate between finger and thumb. Slide the gate unit into position so that the claw engages the film properly when the

handle is rotated, but pay particular attention to correct framing of the film in the aperture. Having established the correct position, mark through on to the base-plate—drill and tap. If, however, it is found to be slightly out, the fixing holes in the gate unit can be filed out with

a small rat-tail file.

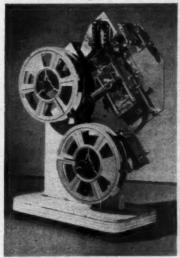
The spool spindles are also made from scrap. Raking round my box of old bits I unearthed two lin. coach bolts which slipped nicely inside some brass tube which, in turn, just fitted the 8mm. spool. All that was necessary then was to add a take-up pulley and take-up drive key to the brass tube. The pulley I have already described; the key consists of thin sheet metal soldered into position. I used thin brass, but a condensed milk tin would do just as well.

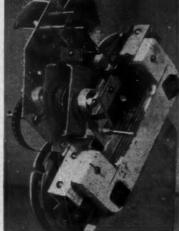
Rear view of 5 editor/viewer mechanism showing brass tube spool spindle mounted on \(\frac{1}{2}\)in.
coach bolts. Tube is
retained on bolts by small disc of thin sheet metal (brass or tin) soldered to sawn end of both. Spool-engaging key is also of thin sheet metal; pulley cut from sheet of Perspex. Also visible: L-section aluminium used for spacing two main components, i.e., mechanism and spool assembly.



The coach bolts are fixed to the viewer by passing the screw ends through in. holes in 9mm. plywood and locking with a nut on each side of the wood (Fig. 5). The heads of the bolts have been sawn off and replaced by a small circular cap of thin sheet metal soldered into position. The diameter of the cap is equal to the diameter of the brass tube, thus preventing it from sliding off the bolt, while allowing the 8mm, spool to be placed on the tube (Fig. 3). Another item which came in useful for mounting the base-plate mechanism on to the spool assembly was some odd lengths of §in. L-section aluminium as sold by Do It Yourself suppliers for table edges. (Figs. 4 and 5.)

Although there are no sprockets on the viewer, there will be no tugging of the film





ralview. (Overall dimensions:  $8 \times 6 \times 3in$ .). Note light reflector bracket behind gate aperture.

Fig. 4. Showing Perspex handle and ad-ditional bearing to support drive spindle.

Fig. 3

Fig. 4

provided a loop is formed above the gate (the film travels upwards). Two small rollers similar to those on the handle are sufficient to give

it the requisite springiness.

I originally intended fitting a lamp behind the gate, but as space was limited I decided to position a small piece of aluminium at 45 deg, so that a table lamp at the left of the viewer would reflect light through the gate, after the fashion of a microscope.

The optics of the viewer are a matter of personal choice. At first I tried looking through a projection lens, but the image was too small. and the lens on the Filmscope seemed a bit fiddling for a machine of this sort. Ultimately I used a magnifying glass because the image, although small, could be viewed with both eyes-an asset for a long editing session. In a

more genteel box ot bits and pieces I found a glass, cut to a rectangular shape, which I mounted in an alloy frame to hold it in the required position. This completed the mechanism. The whole thing was then set up at an angle of about 45 deg. on a 9mm. plywood base. Four rubber feet put the finishing touch. Result: an animated viewer for 3s. 6d., plus a few odds and ends. Chrome addicts who find its appearance mirth provoking could devise a simple cover or "screen," but those who are still able to accept the sight of a gear wheel without revulsion will find the mechanism quite adequate as it stands.

Note.—If your local toy dealer does not stock the Film-scope, I should be pleased to send the name of a dealer who does, or alternatively the address of the wholesaler from whom he can order it. (Stamped addressed envelope, please.) Write c/o A.C.W.

#### By PROVINCIAL DEALER

ONE of the services we provide at 109 is the running of customers' films in our small demonstration cinema-chiefly films which have been sent for processing through us. The attitude of beginners awaiting their moment of triumph as their first film is laced up follows a well defined pattern. "I expect it will be terrible," they say, and are immeasurably relieved when they find that most of the shots have "come out." Whatever the technical imperfections, they are enchanted to find that they have got results.

The difficult customers are those who have exposed their fourth or fifth roll and resent being classed as beginners, even though the fifth roll shows all the imperfections of their first. If we dare to hazard any criticism we are regarded as hypercritical. One can understand the firsttime-ever amateur disregarding advice, for there is no room in his mind for it: he is too excited at seeing his own moving pictures. But it does seem a pity that not until about the 10th roll does the average customer begin to realise that he is wasting money and film by turning out poor stuff. The man who will act on criticism from his third roll onwards is a rarity.

HAD rather a surprise the other day: a customer who owned a prewar 9.5mm. spool-loading Ditmar camera said he couldn't use the 50ft. spools of film now on sale. I had always assumed that there was only one type of 50ft. 9-5mm. spool, but on going into the matter I found that the Pathescope 50ft. spools have a square hole on one side and a round one on the other. Since the take-off spindle of the Ditmar is square, clearly it would not accept the Pathescope spools. The difficulty has been solved by rounding off the tip of the spindle on a lathe,

but I am still wondering why the problem should not have been raised before. Surely there must be more than one pre-war 9.5mm. Ditmar in use today?

EVERY dealer must learn to be philosophical. Had I not done so I might have been a little put out by the fact that The Things They Say which decorate this feature each month seem to have aroused more interest than anything I have said. I gather that the general feeling appears to be that these comments are the product of a fertile imagination. So allow me to point out that all the remarks I have quoted are perfectly genuine. Not all were addressed directly to me, but all have been uttered during the years I have been at 109.

People say and do the oddest things. Would you credit this story? A rather stout middle-aged lady once walked up to me with a brown suede bag rather like an outsize sausage. Tipping the article it contained on the counter, she said she wanted it repaired. No, it was not a piece of cine apparatus, but a corset belt. I've usually got a ready answer, but I was stumped that time-

and I fancy my face was red.

IF you happen to have called at your dealer's one Wednesday morning in October, it is possible you may have noticed that he looked a bit tired. For hundreds of photographic dealers-myself included-this was the morning after the night of the P.D.A. dinner and dance held annually at Grosvenor House in London. P.D.A. stands for Photographic Dealers' Association, an organisation which has protected and assisted photographic retailers for over 45 years. With so many dealers congregated together, you can imagine that shop talk could not be wholly banished! There's indeed a lot to talk about, for getting (or keeping) in the van of progress is a full-time job.

On the matter of cine and photographic gettogethers, you may like to know that the gigantic Photokina will be held at Cologne from 24th September to 2nd October next year. And the next Photo Fair will take place at Olympia in the

late Spring of 1961.

#### THE THINGS THEY SAY

Old lady lovking at projector stands: "No, thanks, I'll join a woodwork class and make one."

"Do you have projectors for stereophonic slides?"

"My projector isn't working properly. There's a funny noise in the engine."

From a recent letter: "The projector you sent me is excellent, but you didn't enclose a spoon."

### DICTIONARY OF PROJECTION

Are you a little uncertain of the meaning of some of the terms that frequently crop up in instruction manuals and similar compilations? This dictionary will not only put you wise but will give you the essential background to the entire field of projection.

ACOUSTICS. Sound reception qualities of the auditorium. Depends on shape, surfaces, and speaker position. Shape only matters in extreme conditions. Hard surfaces reflect, causing echoes and confused sound. Soft surfaces absorb. Thus curtains, carpets or audience improve acoustics; but their presence also demands rather more volume. Speaker should be above rather than below the screen, to prevent excess absorption of sound by the front rows of the audience.

AMMETER. Instrument built in to some projectors

to show current being consumed by lamp. Red dot usually indicates correct consumption, which can be calculated by simply dividing the lamp wattage by its voltage, both usually shown on the lamp

AMPLIFIER. Electronic means, with valves (tubes) or transistors, of boosting, to sufficient strength to operate a loudspeaker, the weak signal received from the P.E.C., pick-up, or magnetic head. ANAMORPHIC LENS. An additional lens, with the property of greater magnification in the hori-

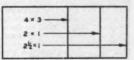


Anamorphic lens on H

zontal than in the vertical plane, used in front of the projection lens with squeezed pictures such as CinemaScope.

APERTURE. Measure of light transmission of the projection lens, being the ratio of focal length to internal aperture diameter. Thus, a lens of focal length of lin., with internal aperture \$in. diameter, has an aperture number f/1.6.

ARC. Light source caused by the arcing of electricity across the gap between two electrodes. Commonly carbon electrodes, giving an intense point of white light, with high current and comparatively low voltage. (See also Xenon arc.)
ASPECT RATIO. Ratio between the width and



the height of the projected picture (see diagram).

ASPHERICAL CONDENSER, Condenser with non-spherical surfaces,



usually parabolic, which impart the property of collecting a larger pro-portion of the light available to the optical system with a corresponding change in the component lavout.

AUDITORIUM. Space—palace or parlour—occupied by the audience. They should not have to share it with cables or any other distracting elements: not even, ideally, with the projector.

AUTO-REWIND. Term rather loosely applied to

projectors whose power rewind can be operated without any alteration of the spools.

AUTO THREADING. The projector which threads itself through gate channel and both sprockets, leaving the operator only to supply the top spool and attach the film to the take-up. It first appeared from Kodak in the early 1930s.

BACK PROJECTION. This strictly refers to the studio technique of filmed backgrounds, but it is loosely used to mean rear projection, i.e., translucent screen between audience and projector, and film accordingly reversed, left to right, by so lacing

or via mirror or prism.

BAFFLE. Board surrounding a loudspeaker. Its task is to isolate the back

of the cone-type speaker, and so the larger and more solid the baffle is made, the (See also Light better. Raffle )



BARREL SHUTTER. Sometimes also called the drum shutter, this is little seen now, but is used in Ampro projectors. It comprised a drum with two opposite quarters of its periphery cut away, and mounted to rotate about a shaft transverse to the optical axis. The light transmission was



marginally improved by the curious device of cutting slits in the remaining two quarters of the periphery. An advantage claimed was the simul-taneous cutting off of the picture from top and

These come in two categories: springcords, which are intended to permit some slip and thus save having to provide a clutch at take-up; and round or vee-shaped belts of rubber, leather, or plastic, which should not be permitted to slip. or plastic, which should not be permitted to slip. No belt should "bottom" in its pulley. Spring-cords should be jointed by hooking the ends or wrapping them over dumbells; leather belts are wire-stapled; rubber belts jointed with solution over a diagonal cut; and plastic belts heat-welded. BETA MOVEMENT. Improvement by Siemens over the old dog movement, consisting of a curved slipper with engaging peg which pressed on the film between gate and lower sprocket and advanced

it one frame. Main snag was slightly increased pull-down where the thickness of a splice overlap occurred, thus causing a slight momentary lift

of the picture on the screen.

BEADED SCREEN. Screen surfaced with glass beads, giving maximum brilliance when viewed from points near the projection axis.

BLIMP. Felt-lined ventilated box to contain the projector while running and so reduce noise.

BLOWER. Alternative term for the fan. BRUSH. (1) Carbon

strips for conveying current to the commutator of an electric motor. (2) What you need to keep the gate clean.

CAM. Metal disc, usually of hardened steel. so shaped as to impart the correct cyclic motion to the claws.





CAPSTAN. Spindle driving the tape in a tape deck.



Capstan (arrowed) and pressurerollers tape corder.

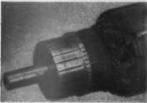
CELL. Short for photo-electric cell, q.v. CHANGEOVER. The procedure, when showing a multi-reel film with two projectors, of stopping one machine and starting the other. It should be imperceptible to the audience.

CINEMASCOPE. Name of the first commercial-scale venture, by 20th Century Fox, into films of 2.5 to 1 aspect ratio with four sound tracks of the magnetic type, all carried on 35mm. film because it has special narrow perforations, by using anamorphic lenses

CLAW. Hardened steel, or jewelled, peg or pegs pulling the film frame by frame past the gate.

COMMUTATOR. Insulated copper sectors around

an electric motor spindle, for conveying the current



Commutator.

from brushes to magnetic windings of the armature. Oil must on no account reach the commutator as it damages carbon; nor must emery paper be used in cleaning as it beds into the copper and wears out the brushes. Fine glass paper may be used, but a cloth moistened in petrol is almost always

adequate for cleaning.
CONDENSATION. This occurs on any surface which is at a temperature lower than the dew point of the surrounding air. A common case of condensation occurs when a projector is brought into a warm room from a colder place; after starting, condensation may occur on the projection lens glasses, causing a misty picture and a light halo around the screen. Occasionally a cooling-system fault may direct too much cooling air to one component, causing beads of moisture to form locally. CONDENSER. Lens or pair of lenses arranged to collect the light from the lamphouse and con-

centrate it on the gate.

CONSTANT SPEED MOTOR. Type of electric motor, suitable for a.c. mains only, whose speed is synchronised with the 50 c/s. of the mains, and which usually drives the projector at 24 r.p.s. and/or

16 r.p.s.
CONTINUOUS PROJECTION. Devices manufactured to suit certain projectors, mainly for exhibition and shop-window use, in which a length of film up to about 400ft. joined in a loop is held on an accumulator device and can be shown

repeatedly without any attention.

COOLING SYSTEM. Covers the arrangement of fan, ducting, and air inlet and outlet arrangements for cooling projector lamp and also, in some cases, crable. Small frame, with idler rollers, for keeping the film in mesh with the sprockets.

CRACKLE. Unwanted noise from the speaker, usually caused by a bad connection or poor earthing,

but occasionally by interference.

CUE SHEET. List of film cues and gramophone record reference numbers, used when accompanying silent films with records on a twin record-player. CURVED GATE. Device occasionally used by projector designers, for example on Kodascopes C and D and on GB L516, which has the advantage of improving the transverse flatness of the film frame being projected.
CRYSTAL BEADS. Glass beads or balletini used

for beaded screens.

DAMAGED PERFORATIONS. The main types are illustrated and described below. Something



A. Typical damage from twin claw machine when top loop is lost or film jammed in gate.

B. Three or more sprocket holes damaged at bottom of frame due to take-up dragging film past lower sprocket.

C. Marks due to film wandering off top sprocket, generally because of bent supply spool.

has got to give, and if the film were too strong to tear, serious damage to projector might result. **DEPTH OF FOCUS.** Distance through which the film in the gate can wander from the true plane without a loss of focus on the screen. In practice, the whole distance, amounting to a few thousandths of an inch, may be taken up by curvature of the film, as is often illustrated when a still picture is shown, when drying alters the film curvature and alters focus. The depth of focus diminishes as the lens aperture increases, so projection lens apertures are commonly limited to around f/1.4.

D.I.N. Deutsches Industrie Normal, the German standards, one of which laid down a 16mm. s.o.f. system, now obsolete, in which the sound track lay at the left side of the picture, as with 35mm.

DIRECTIONAL. Describes a screen surface whose brightness differs considerably according to the angle from which it is viewed.

DIRTY GATE. Usually shows as black dross around the picture outline, but can consist also of hard blobs of emulsion deposited in the gate channel. causing damage to film and noisy projection. Use of any hard material to remove such dirt may abrade the gate surfaces and thus start further emulsion pick-up.

DOG. Early form of intermittent, consisting of a simple roller-carrying crank beating down the

film between the gate and the lower sprocket. The roller could fail to rotate, and would then seriously abrade the film, thus causing the "rain" recollected from the very early (pre-1915) days of

DUAL GAUGE. Projector which will play two gauges of film, usually 9.5mm, and 16mm. These gauges go together because they have the same pulldown per frame, virtually the same frame area and format, and the former fits between the claws of the latter, so it is easy to design a common claw assembly and a common fixed part of the gate channel assembly. Combinations of other gauges demand uneasy design compromises.

DULL SIDE. Colloquialism for the emulsion side

of the film, which in the case of a camera original

must face the screen.

DUPE. Comparatively meaningless synonym for A dupe negative is a copy negative as COPY. copy. A dupe negative is a copy negative as opposed to a second negative produced from a second camera while shooting. A reversal dupe is a reversal copy of, generally, a direct reversal original; and it is useful to the projectionist to know this as the emulsion will be away from the

EDGE-NUMBERING. Film carrying length marking along one margin.

E.S. Edison Screw, which comes in three standard sizes for lamp bases; not really suitable for pro-

iector lamns EXTENSION ARMS. Device to permit the use of a projector with larger reels than catered for in the original design. Most common in 9.5mm., and pre-1939 equipment. Main dangers in this modification are making the projector top-heavy and

achieving too feeble a take-up tension.

EIGHT-FRAME SHAFT. Shaft carrying an eight-picture sprocket. This makes two revs. per second for silent films, three for sound films. Particularly for 8mm. there is a tendency to go for

larger sprockets.

**EXCITER LAMP. Lamp** illuminating the scanningslit in a s.o.f. projector. It usually has a straightline filament and is fed by smoothed d.c. or highfrequency a.c.

Photo shows exciter lamp (right) in sound head

FAN. Air impellor fitted to the motor shaft for

FILAMENT IMAGE. Light patterns visible on the screen with no film in the gate, due to incorrect positioning of the lamp.

FLICKER. Sensation of alternating light and dark impulses caused by too slow a rate of obscuration of the picture, and more acutely perceived from the corners of the eyes.

FLICKER BLADE. Blade or blades of the shutter which are not operative during film shift, but have the sole duty of elevating the flicker frequency to 48 per second, which is at the threshold of human perception

FLOAT. Wandering of the projected picture on the screen. Side float is due to poor lateral guiding of the film, and vertical float to incorrect gate tension. In addition to these causes of float due to the projector, float can arise from corresponding camera faults and from perforation faults, the eather leading practically confined to 8mm. film manufactured by adding perforations to 16mm. film. FLUTTER. Poor "choppy" sound due to tape or film not riding correctly through the sound head. FOCAL LENGTH. Distance between the optical

centre of a lens and the image it forms of an object at infinity. The focal length of a projection lens is selected to give a picture of the desired size at a throw of the desired distance. There are optical difficulties in making wide-angled projection lenses, and so when in doubt it is better to buy a longer rather than a shorter focus lens. For example, other things being equal, a lin. lens is to be preferred to a 20mm. lens for 8mm. projection.
FOCUSING MOUNT. Projection lens mount con-

taining provision for focusing, by shifting the lens along the projection axis. This may be a cam or



Focusing mount.

rack-and-pinion arrangement, as opposed to a simple screw or helical slot requiring the lens to be rotated for focusing.

FOLIAGE. Descriptive colloquialism for what is seen on the screen when the gate is dirty. It is far, far better to stop and clean the gate properly than to try blowing the foliage away, for this tends to rock the projector and throw your own shadow across the screen, causing the audience some apprehension about your competence as a projec-

FRAMING. Fitting the outline of the projected picture to the boundaries of the screen, in par-ticular the top and bottom limits which are affected by the frameline positions. These may vary in a poor print, necessitating alertness on the part of the operator. Mechanical framing merely alters the gate aperture position relative to the claw stroke, so it displaces the projected picture X times as much as the aperture is shifted, where X is the ratio

of throw in inches to lens fooal length in inches. (See Optical Framing.)

FRICTION DRIVE. Drive that will permit some slip, and is therefore suitable for take-up where the rate of rotation required depends upon the diameter



Friction take-up.

of the film wound up. Common types are spring cords, red fibre discs held together by preset spring

thrust, and tape drives with the take-up reel suspended so that the drive strengthens as the heavier reel adds tension to the tape.

FRICTION BRAKE. Speed-control device depending on a brake being applied to the motor. FUSE. Desirable projector refinement, usually of



Fuse and holder.

the cartridge type for simple replacement, as in a TV set. Carry a spare.

GATE. Aperture through which each individual film frame is projected. The projector gate sizes



Gate.

for the three gauges are laid down in British Standards, and it is these sizes which are "seen" in the camera viewfinder, namely:



Gate with double claw and lateral springs.

8 mm. '172 × '129 in, 9'5 mm, '312 × '236 in 16 mm. '380 × '284 in'

GATE CHANNEL.
Recessed path through
which the film slides.
The fixed half, ideally,
should be both that
against which the emulsion side of the film
rides, and that nearer
to the projection lens,
so that base thicknesses
will not alter focus;
but the matter is rather
academic since camera
originals have the emul-

sion one side and contact prints the other. The gate channel is relieved so that it comes into contact with only the margins of the film, and not the

with only the margins of the film, and not the picture or sound track areas.

GATE CLEANER. Piece of cardboard or stiff plastic or leather cloth cut to the film gauge and used as a cleaning "pull-through" in the gate channel between reels to ensure that corns of emulsion do not start building up. Cleaning is particularly important when old films are shown in which the emulsion has become soft or is attacked by fungus growths, when its friction is increased and emulsion pick-up is far more likely to occur.

GATE GUIDES, General term for the side-members

GATE GUIDES. General term for the side-members of the gate assembly, often lightly spring-loaded one side to impart positive location of the film margin at the other side.

GATE SPRINGS. Springs in the pressure-plate, i.e., the movable part of the gate assembly. These may be one or more leaf springs, or one or more coil springs on pillars. Their task is to ensure that the pressure-plate applies to the film just enough friction to arrest its motion between successive claw strokes.

GATE TENSION. Pull necessary on a film in

normal condition to propel it through the closed gate with the claws retracted. It is specified by most makers, and should be accurately adhered to, or film steadiness will be affected.

GHOST. Projection defect caused by the shutter being out of synchronisation with the claws. A faint pale ghost of a light object seen above that object indicates that the claws are starting to shift the frame before the shutter is fully obscuring the picture. If the ghost is below its origin, the shutter is uncovering the frame before the film shift is completed.

GOVERNOR. Mechanical or electrical device for regulating the speed of projection.
GREEN PRINT. Film fresh from processing, which occasionally gives some trouble in projection through excessive friction in the gate channel due to softness or moisture content of the emulsion. Normal remedy is to rewind the film, slowly, a couple of times in a dry atmosphere.



Governor.

HAND REWIND. Small handle, usually with 2½ to 1 gear train, attached to the top spool arm for rewinding.



Hand rewind.



Heat filter.

HEAT FILTER. Device fitted between lamp and gate to reduce the heat reaching the gate and thus the film. It is preferably of special glass with low heat transmission but normal light transmission; in addition there may be a metal gauze or perforated plate to remove still more heat in order to make possible the projection as a still picture of a frame held in the gate.

held in the gate. HOT SPOT. Halo of light at the centre of a translucent screen when picture is projected from the rear.

IDLER. Any roller, spring-loaded or fixed, in the film path, which guides the film or holds it against a sprocket or sound head.

INCHING KNOB. Knob, generally on the oneframe-per-turn shaft, used to propel a few frames of film after lacing to ensure that all is in order before the motor is switched on.

Keystoning, lamp life-saver, loop former, magnascope and notched titles are some of the terms which are made plain in next month's instalment of the Dictionary.

## Careers in Films

CHRISTOPHER BRUNEL, A.R.P.S., offers practical advice—in response many requests -- on getting into the professional film industry

FILMS and television always make the news, so much so that one usually seems to find even quite trivial items about these sections of the entertainment industry at the important top part of the newspaper page. Moving pictures of whatever size, colour or shape are the art for all

without distinctions of class.

Being media for the millions, they attract enormous numbers of people, who feel they would like to be making pictures, too. But even discounting those who are only attracted by the bright lights and the glamour, there are lots of talented people, youngsters mostly, who have something to contribute to the nation's entertainment, but who cannot find a way in to those twin industries as writers, cameramen, directors, TV engineers, editors, sound recordists or some other technical branch.

I assume that you, the reader, are keen and determined, though you know that there is much unemployment, particularly in films in the winter months, that a lot of the jobs are casual (more politely referred to as "freelance"), and that I cannot show you an easy way in, worming your

way around the Union regulations.

First, some words about the technicians' Trade Union-full title Association of Cinematograph, Television and allied Technicians (A.C.T.T. for short). The regulations, which are in part incorporated in the agreements that the A.C.T.T. has with the employers, are frankly designed to limit the entry of newcomers, so as to protect the jobs and working conditions of those technicians already in the production side of the film industry. If the industry were a healthier one, the technicians would be delighted to welcome in far more new blood.

The salient points of these regulations are:

1. Under the Union-Employer agreements covering technicians in films and TV, the employer must first contact the Union's Employment Bureau, when he has any vacancy, and must give preference to the Union's unemployed members before taking on a non-member.

2. If the A.C.T.T. Employment Bureau, which is licensed annually by the L.C.C., has no unemployed members available, it will quickly advertise the vacancy among members who may want to change their jobs, and again the employer must give a first opportunity to such members. This is a procedure much cherished by those A.C.T.T. members (such as those in the processing laboratories) who have the less interesting or less well-paid jobs, and want opportunities for getting ahead.

3. The A.C.T.T. Rules say that only those actually employed in a job organised by the Union can join it—and this does not include the would-be entrant, who terms himself "freelance" without having an actual employer.

4. The Rules also say that in special circumstances

a member may be required as a condition of entry to remain in the category of job in which he enters the Union. This is designed to stop someone entering in perhaps a comparatively lowly and not very creative job, in which there is no unemployment, in order to switch as soon as he has a membership card to some other highly competitive top job. If this Rule is applied, a member may ask the General Council at a later date to remove this barrier. and it almost always is.

As George Elvin, the A.C.T.T.'s General Secretary, has said on a number of occasions, the Union does not like to think that when a member is accepted it is after a lengthy fight against the Union; that way the new member understandably starts off as a disgruntled one-

which is not satisfactory at all.

Any fair-minded person can accept that these regulations have been framed by the members of the A.C.T.T. in order to try and get some form of controlled entry into film production. It is the same Union which presses at all times for measures to put British films on a sound footing, and often does this in co-operation with the craftsmen's Unions (National Association of Theatrical and Kiné Employees, which organises studio and cinema projectionists and such other studio workers such as carpenters, plasterers, painters, make-up, wardrobe and property men, and the Electrical Trades Union, which is responsible for all the electricians), and those of the performers (British Actors' Equity, Musicians' Union, and Film Artistes' Association, which incorporates all the crowd artistes). Fortunately, A.C.T.T. never takes a narrow view, and at the same time as trying to preserve a future for our industry, realises that new blood will always be

The A.C.T.T., therefore, has been actively concerned with the British Film Institute, the British Film Academy, the Polytechnic and the film employers in the establishment of a National Film School in London, and when its delegates visited Moscow a little while ago they arranged to have a fascinating short colour film about the Soviet film school, The Way to the Screen, sent over here. The National Film School promises to give a two-year course, at the end of which graduates will be able to enter film production in Britain. It is also planned to take overseas students on the understanding that they would

return to their native film industries.

Both the A.C.T.T. and the employers' federations (the British Film Producers' Association, the Federation of British Film Makers, and the Association of Specialised Film Producers) will control the numbers passing through the school, so as to try and make sure that all those trained can be absorbed by the industry. These professional organisations will, with others, form a



Is it your ambition to get behind a T.V. camera such as this Associated Rediffusion studio model? In contrast to the situation in films, there is virtually no unemployment in television.

panel, to advise on curricula, instructors and general policy matters. Local educational authorities will be able to issue grants for students to go to the school, that it will not be confined to those who live in the Lon-

that it is hoped film companies will make will give equal opportunities to all with the right qualifications: it should not, therefore, be a question of having private means to live on while

training.

The A.C.T.T. has urged that this school should also give refresher courses to those already in the industry: there are a number of technological developments (such as the Videotape recording of pictures on to magnetic tape), that will require technicians to learn new skills, if they are not to be put out of their present work by the march of progress.

The school would initially be confined to film production, but those interested in TV need not worry, because so much of the basic training is common to films and TV. It is only fair to add that in regard to certain TV jobs a detailed knowledge of electronics is helpful-or, as some

people in TV maintain, essential.

At present the London School of Film Technique, which receives no Government grant (although some local authorities recognise it for grant purposes), does a first-rate job of training. though it has to charge a fee to pay for every thing. Its directors and instructors, all experienced professional men and women, always carefully stress that there is no guarantee of a job at the end of their course. Although run by a limited company, it does not aim to make a profit out of its students, and does not regard the coming National Film School as in any way a rival-in fact, one seems to sense that it would welcome being "nationalised" and taken over! There is also a training scheme at the Wandsworth Technical College for projectionists, which is run in conjunction with the National Association of Theatrical and Kiné Employees; but the future is none too bright, due to the number of cinemas that have closed in recent years.

I am sorry if the theme of "no jobs" crops up time and again. The situation is not as depressing as it seems. For instance, there is virtually no unemployment at present in film processing and in television (and here I mean in the production of TV programmes by the BBC and ITV contractors; I am not including the making of TV commercials in this category nor the filmed TV series, which are made for television

presentation by the film industry proper).

The laboratory processing plants are all in or near London-those farther afield are Technicolor at West Drayton, Middlesex, one of the Rank Laboratories at Denham in Bucks, and one of the Pathé labs for 16mm, at Elstree in Herts-but, as might be expected, a number of the vacancies occurring in TV are in the provinces. For many years there has been a tendency to think of the entertainment business as being within a five-mile radius of Charing Cross, but the BBC in particular is likely to establish further genuine regional TV programmes that reflect local culture, and I hope that the money will be available for this important development.

The laboratory side was long regarded as the Cinderella of the film industry, until a Union agreement a few years ago put the lab wages on a higher level. One big advantage of lab work is that it is regular and not subject to the casualisation that afflicts the production side. As cinema techniques advance, a practical knowledge of lab techniques is a most important grounding for such production grades as

lighting cameraman or art director.

So, if you do not wish to make the labs your permanent home, a term there would at least be an invaluable training. I myself have never been employed by a lab, but I shall always be thankful that for a time when I was in the cutting rooms, these were situated in a laboratory and I was able to learn a bit about the technicalities of film processing-I already knew some of the rudiments from having developed and

enlarged my own still photographs.

And that brings me to an aspect of training for any responsible job. You will, of course, expect to start at the bottom of your department and to work your way up gradually, but if you can at the same time pick up the rudiments of jobs in other departments, it will help to make you adaptable as well as giving you that essential understanding of your fellows' problems. The London School of Film Technique goes further than this and starts its students off with a grounding in the elementary aspects of all the main departments, and the National Film School will do the same.

Adaptability is a most useful quality in British film making, because there is far less specialisation than in Hollywood-besides, you may find it necessary, in order to keep in fairly regular employment, to have a second string to your bow. (My own professional record includes Assistant Director, Éditor, Film Librarian, Unit Manager, Writer, Clapper Boy and once in the Army Kinematograph Service I acted the part of a

Japanese Army signaller!)

Some jobs like sound recording, animated cartoon work and that of the electronic boffins in TV, however, do demand considerable technical specialisation. It is fairly essential in such jobs to have had an education in some allied subjects to give you the necessary technical basis. This point need not be carried to extremes. because, for instance, I have heard our leading

film cartoonist often say that only very few of the products of our art schools are suited to the special way of thinking and working necessary in cartoon and diagram work. For the most part, however, in films and TV there are few rules—thank goodness!—for what kind of a person you should be. We are an astounding mixture, with a leavening of likeable fools and hateful

geniuses (and vice versa).

Rates of pay vary according to the part of the film and TV industry you are in-feature films, shorts, newsreels, labs and television are each covered by a separate A.C.T.T. agreement, and there are further (but less varied) agreements for the craftsmen in N.A.T.K.E. and E.T.U. A.C.T.T. is trying to rationalise its production agreements, but this will take time. But to give you an idea of starting rates, the minimum for a 44-hour five-day week for an apprentice or trainee in the labs under 17 years of age is £4 1s. for the first year; the next year the minimum is £4 11s.; third year—£5 2s. 6d.; fourth— £5 14s.; and fifth—£6 11s. 6d. All these rates are basic minima and have a cost of living bonus added to them, which varies according to the Government's official cost of living index; at the time of writing it is £2 11s. 6d., but for those under 18 the bonus is two-thirds of the figure.

In ITV the minimum for a trainee of 17 is 62½ per cent. of £472 10s. per annum for a 44-hour week. I am quoting from the agreement—that is why it seems so complicated! Actually this works out at some £5 13s. per week, but there is no cost of living bonus. In all agreements the rates are higher for older trainees or new-comers. In general, overtime is paid at the rate of time and a half, and holiday, sickness, location working and other clauses in all the A.C.T.T.

agreements are regarded as very good compared with other industries.

The salaries of graded technicians such as Lighting Cameramen and Directors in feature films and TV films reach a minimum of nearly £50 a per week, but before you imagine you will be approaching such rates, two friendly cautions—first, it takes many years to qualify for such jobs, and, second, such rates spread very thinly if you only get a few months' work during the year.

If your head is reeling with figures that appear to mystify you I am sorry, but the industry is renowned for being complicated. Do not be frightened by this. Believe it or not, this craziness

is one of its attractive characteristics!

When I was a little boy, my father often took me to Wardour Street, and technicians would come up to him with a cheery, "Hello, Adrian," followed by a long, friendly chat. When they had gone, I would ask, "Who was that, Daddy?" So often my father would reply that he did not know his name, and would explain that the man had worked for him in one of the studios.

It is one of the several aspects of the democracy of the film industry that first names are used so much among the staff. Surnames are usually forgotten, and this can lead to confusion, especially as the actors usually have two first names—their own and that of the character they

are playing.

This has lead to the Welsh habit of calling people by their professions, but instead of calling, "Harry, the Prop," if the director wants the Property Man, whose name is Harry, he will shout "Harry Props." In a similar friendly way the Electricians are called "Sparks" and the Carpenters "Chippies." This kind of friendliness is typical, and if any of you do find a post in moving pictures, you will soon experience the help that you will get in becoming a fully-fledged and experienced worker in one of the most fascinating of industries.

### The Ten Best Films of 1959

THE WINNING of an "Oscar" could be a stepping stone to the professional world—a number of Ten Best winners are now making their way in professional films. But whatever your ambitions, an "Oscar" sets the ultimate seal on your work, with public screenings at the National Film Theatre, London, followed by up to 200 shows throughout the country and later overseas. (See Show Diary on page 720 for news of forth-coming presentations of the 1938 films in the U.K. and abroad.) In addition, your film may be televised—BBC and ITA keep a careful eye on the results—or be featured in Home and Overseas sound broadcasts. The sale of package rights could also be involved. Next year, too, a special performance of the Ten Best will be given at the Southend Amateur Film Festival.

And you don't necessarily have to win an "Oscar" to get your film brought to public notice when you enter for the Ten Best. Because the competition has over the years become, as it were, an essential part of the cine Establishment, and because A.C.W. is by far the most widely read of cine magazines, the runners-up—Gold Star and Four Star and other dwards—are subjected to keen public scrutiny. There will dlways be critics ready to champion this or that entry against another which has won a higher award. This is tu be expected, and neither entrants nor ourselves would wish it otherwise. No one bothers to criticise the insignificant!

While, however, the continually growing popularity of the Ten Best competition is, of course, a matter for deep satisfaction, it also brings problems its train, and we must now institute an entry fee of Ss. per-film (but if you enter more than one film, the entry fee is Sr. for the first and 3s. 6d. for each of the others). Every entrant will, however, receive a criticism of every film he submitsideal we have not always been able to reach in the past. This year's competition closes on Dec. 31st. An entry form is on page 713.





## Blue Print for a Prizewinner

The remarkable technical accomplishment of "Oscar" winning "A Bench in the Park" has aroused widespread admiration. This story of the making of the film by Biance Sergay, A.R.P.S., explains why it is so technically assured.

FINDING a story: that's the most difficult part of film making. Before my husband and I made A Bench in the Park we spent months in mulling over ideas. The story had to be a simple one and offer opportunities for shooting in attractive locations. It had to have only a few characters, its form had to be such as to obviate the need for synchronised dialogue—a narrative commentary would have to serve—and, above all, its translation to pictures had to be well within the limitations both of our experience and our filming facilities.

At last we remembered an O. Henry story we had read many years ago. We dug it out—and were mortified to find that, as written, it was quite unsuitable for the film medium. It was too static, had no highlights and depended entirely on the dialogue. But the twist at the end intrigued us and, rather temerariously you may think, we rewrote it to become—as we hoped—a suitable vehicle for a film.

The story, very briefly, concerns a young couple who meet in a park and get to know each other—at least as far as the girl will permit, for she is uncommunicative and refuses to divulge her name. Eventually she tells the man that she is a socialite who is weary of her life of sophistication and glamour. "It all goes on pointlessly day after day," if I may quote the A.C.W. report, "from the moment when in her foam bath the phone bids her to another date, to the early hours when her playboy escorts squire her back to the cushioned comfort of a luxurious home. So tired she is of those elegant playboys.

"He's m working man, a waiter, her companion tells her hesitantly and hopefully. Indeed? Unfortunately it is time for her to leave. No, he must not accompany her to her car, a red convertible. He may have noticed it at the corner. The chauffeur, you see, might not. . . .

She is sure he will understand.

"He follows her at a distance. But she does not go to the car, but into a pavilion in the park —and emerges in the uniform of a waitress. He saunters off speculatively to the red convertible. The chauffeur nips smartly round to open the door. "To the club. James!"

the door. 'To the club, James!'"
We had already decided on our location—the Zoo Lake in Johannesburg, near our home. We prepared a treatment, compiled a shot-by-shot script and carefully worked out every action on location. The hours we spent at the Zoo Lake with a viewfinder deciding on the movements of the players, the camera positions and the lenses to be used on each and every shot! When at last we were ready to shoot, we had a complete blue print of the film, and knew the best time of day for shooting every sequence to make the most effective use of the light.

While the preliminary planning was in progress we were also busy searching for our cast of two. The girl was easily found. A friend of ours who is an amateur still photographer brought us some photographs of amateur models he had used, and we immediately picked out Jackie. She had never acted before, nor had she appeared before a cine camera, but she was very ready to co-operate.

We soon noticed a rather odd thing about her. Extremely photogenic, she not only appears more attractive on the screen, but seems to project a different personality the minute she gets in front of the camera. This makebelieve quality was exactly in character.

The first man we chose was also extremely good looking, but when we shot some colour transparencies of him to see if he was photogenic, too, we found that his dark, masculine qualities revealed themselves as "five o'clock shadow," and, reluctantly, we had to look for another

Strollers in the park were persuaded into providing material for cutaway shots. In one shot a boy kicks a ball, which is thrown back to him by the hero. In another, coloured folk dance to a gramophone.



Frame enlargements from the montage in which the girl tells the young man of her gay but empty life. Carefully selected detail shots (e.g., a theatre programme, a brochure on Spain) artfully build up atmosphere, reinforced by scenes—such as those of the girl and men friends apparently watching a bull fight—staged at home.

hero. The young man we eventually selected was good looking, and had a delightful smile, but he, too, had no acting experience of any kind. From careful study of the still photographs of hero and heroine we learnt from which angles to shoot their faces, which were their best features, and how to emphasise them.

We had planned to shoot during our South African autumn, when the leaves are beginning to turn, for we felt that the falling leaves and the soft golden colours would help to convey the essentially nostalgic mood of the story. The park sequences were filmed in three weekends from 10 a.m. to 2 p.m., after which time the light changed too rapidly. Our equipment was a Bolex Reflex H16 with a 1in. lens, a wide angle, and a 3in. telephoto -all Kern lenses. We borrowed a 6in, lens for a shot of a bird flying to a willow tree, and a 4in. lens for a shot of the couple rowing on the lake. Throughout we used a Schiansky tripod with a Miller pan head, the hydraulic action of which gives us wonderfully smooth pans.

The dissolves were done by means of a Wollenssk fading and dissolving device which works on the polaroid principle. The unit is screwed in front of the lens, and a cable release activates the mechanism which consists of a fixed polariser and a rotating one. It runs for four seconds, so, as we worked at 24 f.p.s., we had to wind back 96 frames for a dissolve. We used only one reflector, a piece of 2ft. 6in. × 3ft. 6in. hardboard covered with aluminium foil, and realise now that one is not enough. In future we shall most certainly have more.

My husband has some experience of amateur acting, both as an actor and as a producer, and he directed while I did the camera work. I consulted an exposure meter at the beginning and the proof of the p

of each day's shooting, and thereafter scarcely bothered with it but used my judgment for almost every exposure, for I knew precisely what the conditions were. I wish, however, that we had







had a continuity girl, for it was sometimes a little difficult to keep track of everything. For a story film she is really quite essential. One contretemps for which she could scarcely have been prepared, however, arose on the third weekend. We arrived to find that all the benches had been sent to another park where some festivity was being held. Thereupon we milled around and eventually succeeded in borrowing a bench from a municipal bowling green.

But our work was eased considerably by the willing co-operation we received: from strollers in the park who we featured in cutaway shots; from the municipality when we blew the municipal mains and all but burnt down the house we had borrowed for the montage sequence; from the personable young men who appeared in that sequence; from friends who lent us the clothes, jewels and furs for the heroine; from the owner of the red convertible. We heard of a man who had a Cadillac and asked if we might borrow it for the final scenes. "With pleasure," he said affably. "Which one?" It appeared he had three—a black, a red, and a white one. But we finished up with a Lincoln Mark III.

The most satisfying and thrilling part of the work of producing A Bench in the Park was the editing. We work only with the original and so skate on thin ice, but find it stimulating if nerve-wracking. Commentary, music and sound effects were recorded simultaneously. Dragging a glass through a basin of water provided the sound of a boat being rowed on the lake, and crushing a box of matches simulated the squeak of the rowlocks. The commentary, however, we have re-recorded since the film won its "Oscar." We took to heart A.C.W.s comments and straight away wrote a very much simpler and, we hope, better one.

Yet thrilled as we were on learning that an "Oscar" was ours, even more thrilling was seeing the film projected for the first time before an audience. For surely every film, whatever its theme, must be made with an audience in mind.





## Odd Shots By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

All Hands There's a world of interest in handto the Job movements: the dexterity of a girl's hands carrying out a job in

a factory, men's hands throwing darts, or filling and lighting a pipe, hands peeling vegetables, stroking an animal or smoothing an aching brow. . . . These are well worth capturing on film, but even more interesting would be a study of the different ways in which hands carry out the same task. For example, a survey of the variety of styles and methods of hand movement adopted by the police in various parts of the country could be most fascinating and amusing. I offer the idea, free of all charge, to any film maker of a contemplative turn of mind who is prepared to spend a lot of time collecting material. And as a bonus, I suggest he should match the shots with close-ups of the people concerned.

Off the Rails Much as I admire Jack Smith's sincerity and generally agree with his judgment, I feel I must side with Denys Davies against him in the matter of Enginemen, which I feel he greatly overpraises, crediting it with qualities it does not possess. Admittedly it contains many perceptive and penetrating close-ups, but these are only a part of the whole, and the rest of the film is not so very admirable when you examine it carefully.

In the first place, it does not say anything very important, and takes far too long to say it. That is why, in my experience, audiences have not been very approving. The editing is amateurish, with non-progressive repetition used too often, and with many foolish faults. For example, the considerable jump from the nearly general view of the engine turntable to a big close-up of a part of the equipment is

bewildering to the layman. The way in which dialogue is used is clumsy in the extreme. Relatively important dialogue is used over scenes in which people are seen not to be talking and is sometimes hardly appropriate to the action; and there are cuts to people seen to be talking while the sound track is silent. Such crudities are indefensible, even in a beginner's film.

I strongly endorse the British Film Institute's encouragement and part financing of experimental films, and they are fully within their rights in showing the results publicly for what they are-experimental films. But those who rush in and cover the makers with adulation at once cancel out in large measure the benefits that have been received from the B.F.I. by making them believe that their work is of a very high order, instead of the immature and tentative essay it is, even though it may contain worthwhile ideas. Criticism, not adulation, is the best of all incentives.

But I whole-heartedly endorse Jack Smith's comments on Marlborough House. I have not always agreed with Philip Grosset's methods in past years, but I feel that in this film he has attained considerable stature as a film maker. Perhaps the Editor was right in thinking that some people might have objected to some of the sequences in this film, but I feel that they would have been the least important members of the audiences, and that all normally constituted folk would have gained great satisfaction, and indeed some comfort, from the perception and sensitivity which this picture exhibits.

Pattern Picture Rhythm in Transit, by Antonio Cernuda from Cuba, the major I.A.C. prizewinner this year, is another film that should be seen by all amateurs, particularly those with aspirations to producing artistic holiday and travel films. Primarily it concerns a place and the people in it, with particular emphasis, as the title implies, on music and

The film opens with sophisticated young people dancing the cha cha and here the continuity device is a brilliant red convertible that moves from place to place. Then, when we turn to native Cuban dancing, the continuity device is a man on a donkey. The film is an exercise in rhythmic pattern making by a man with inspired artistic observation, and has strong affinities to that classic, The Song of Ceylon. The travel film maker can learn a great deal from the way in which scenes are always framed by significant foreground detail; the sophisticates seen through the slats of a venetian blind, the people in the old town seen from the tracery of a bell tower.

But I wouldn't give house room to The Mind of Dr. Furber, which also gained a major award, for I think it fails dismally to accomplish the job it set out to do. That is not surprising, since the successful treatment of a film about mind processes would extend the capabilities of quite outstanding professional actors and directors. We get nearly all the familiar heavyfooted cliches, and direction and acting almost do not exist.

In the travel section the first award went to Oscar Horovitz, the doyen of the American Chapter of the Institute, for one of those opulent productions suggesting the wealthy man who is able to travel far and wide, use plenty of colour film in the best class of apparatus, and then pay for the best kind of technical assistance in the final stages of editing and sound-dubbing. It is quite a good example of its type, with more than superficial observation and giving evidence of the exercise of some severity in the editing

Of course, there were varying opinions about these and other films. One can only say that the judges were sincere and did their best, within their powers, to reach what they con-

sidered to be a just decision.

## Two Players Make a Crowd

edge fogging and new equipment are some of the subjects in this month's 8mm. miscellany by DOUBLE RUN

I SUGGESTED some time ago that edge fogging (an orange glow down the side of colour film) can usually be avoided by preventing film unloosening on the spool. Now a correspondent suggests one way in which this can be achieved: "My practice now on opening the camera," he writes, "is to close the gate with the left hand trapping the end of the film, and with a finger of the right hand wind up the take-up spool so as to tighten the film, but not so tight as to cinch it. Then I proceed as per instructions, taking care to prevent the film coming loose, and have no trouble at all."

It all sounds very elaborate to me, and it certainly is not necessary with all cameras. But it might be worth trying if you are often plagued with this trouble. Some people advise opening the camera door while the motor is still running so that you can grab the spool when it stops turning and so prevent the film unloosening that way, or unloading in a changing bag. Certainly it is most important to load and unload in subdued light. These operations should never be carried out in bright sunlight.

#### **NEW FROM JAPAN**

ONE of our local dealers still has a second-hand Yashica twin turret camera priced at £75 in his window. I saw a new, later, model, with two f/1-4 lenses, in Denmark at about £33, and spent most of my holiday working out how much the Customs would have charged me for it, and whether I'd still be able to sell it to my dealer at a colossal profit. In the end, I decided I wouldn't!

I did not take a cine camera abroad with me, but ended up with a hundred or so slides which I find extraordinarily uninteresting. Next time, I'll take an 8mm. camera, even if I never show the results to anyone. Japanese cameras apart, Danish prices are very similar to ours. I wanted to buy some package films, but, except for a few Disney shorts, couldn't find any.

News of another Japanese camera comes from Mr. W. B. Leck, writing from India:

"I was extremely interested to read your correspondent Capt. D. W. R. Gash's remarks regarding the Arco 8 cine camera. At that time I was attempting to import one of these cameras into India. (The whole photographic field has been hard hit by the Indian Government's policy of import restriction, and very few cameras are available, film also being in short supply.) I am pleased to say I have now received the camera through the rather involved method of paying for it in advance to the Arco representatives in Britain, who arranged for the despatch from Japan direct to me in India.

"The ex-Japan cost was £83, which included leather case, self-timer, parallax corrector, four sets of filters and air freight. Import duties in India almost doubled the cost, but even so I consider it a sound buy. Being used to Bolex products, I have become accustomed to quality of finish, and the Arco 8 certainly has this in full measure, and with a 3-lens turret with three f/1-4 lenses, built-in exposure

meter, variable shutter, speeds 8-64 f.p.s., backwind and through the lens focusing, I doubt if there is an 8mm. camera on sale in Britain or Europe to compare with it.

"Filming in this part of India is mostly limited to the common bazaar type of scenes, but they seem to go down well with the folks at home, and there is usually plenty of sun and colour to make colour film worthwhile."

Since, for once, we have had plenty of sun here, I wonder if we shall see a bumper Ten Best entry. There should be some really sparkling holiday films—on 8mm., of course.

#### "FIRST AUTOMATIC ACTION"

THE AMERICAN manufacturers of the Quick Splice tape splicing kit have sent me details of their new Previewer 8, "the first automatic action 8mm. movie viewer." It is rather reminiscent of a British model, but incorporates its own batteries and lighting system. Designed "for those who want the enjoyment of home motion pictures without the strain of setting up elaborate equipment, or of making a captive audience of unsuspecting guests," it takes 50ft. rolls of film, and film transport is achieved by turning the handle at the side.

The film rewinds at four times the speed at which it moves forward. This is done by turning the crank in the opposite direction. It can be used for editing, too (a somewhat optimistic claim, this) for the "two snap-together parts open and close easily, so that the film may be marked with grease pencil and then finally removed for splicing. . . . In short, man, the Previewer 8 is a gasser!"

#### HORDES OF INDIANS

some years ago, I made an 8mm. film in which I showed an explorer being chased along a (supposedly) jungle path by a horde of cannibals. The same actor played all the parts. I stopped the camera each time he rushed past, and restarted it when he had taken up his position again just out of sight at the far end of the path.



"The Previewer 8 is a gasser" (See "First Automatic Action"

Then, in another film, my small nephew had a daydream in which he imagined himself a gaily bedecked pirate shooting down Indians, all played by himself. A C.U. of him firing a pistol was followed by a C.S. of an Indian biting the

dust in the accepted manner.

Both techniques are obvious enough, I suppose, but at the time I thought I was being quite original. How wrong I was! I have just seen Mr. Frank Marshall's *Thrills for Threepence*, which not only uses both "my" ideas but was a prizewinner in the 1938 Scottish Amateur Film Festival and so dates from long before my films. It is one of the very large collection of 16mm. amateur films available from the Scottish Central Film Library, but, of course, it could just as well have been made on 8mm.

It starts with two youngsters (Mr. Marshall's children, both of whom now have children of their own) hopping along on bare feet from paving stone to paving stone. After peering longingly through a hedge at a heavily-laden apple tree (the camera tilts up it, following their gaze), they sit thoughtfully on the kerb-stone, and there is a very expressive C.U. of their feet

dabbling aimlessly in the gravel.

Shots like this require no acting ability but stick in the memory long after much more elaborately staged scenes have been forgotten. By comparison, the earlier L.S. of the children sitting awkwardly down together, side by side in the gutter, appears artificial and unconvincing. It is one of the very few shots in which they are obviously just obeying orders, not living their parts. A C.U. of really significant detail makes its point much more incisively—and it is its presence or absence that most surely reveals the director's sensitivity or lack of it.

Among the refuse in the gutter is a threepenny bit (we see a hand clutching it in C.U.), then the camera tracks along with the children as they run happily off with it. They enter a shop (there are well-lit interiors) and almost turn it upside down as they decide what to buy. The camera tracks in to the shopkeeper's patient face, which fades out. Then it fades in again, looking considerably more harassed. The children are still undecided. It is good to find camera movement used so meaningfully, and

with so much restraint.

The acting—particularly that of Mrs. Marshall as the shopkeeper—is most convincing. I liked the way the girl looks doubtfully up at her, after bringing a rack of papers crashing to the floor, and how the boy empties his pockets in a desperate search for the coin. The way they gingerly try out the water in the gutter before cooling their feet in it while they read, shows sensitive observation, too, as does the way in which the boy is shown grabbing comics from the rack.

The daydream sequence is introduced by a C.U. of the comic the children were reading. Two settlers are hiding in a tree, with Indians below. Then we dissolve to the children, in the tree, appropriately dressed. They fight off an approaching Indian who turns and awakes the

village by beating on a tom-tom. Indians rush from tents. Quick inter-cutting and a wide variety of camera angles effectively conceal the fact that all the parts are played by the two children.

Indeed, so many young Indians dash about in all directions that it is difficult to believe there were only two of them. There is even a brief L.S. of a whole group of them which quite deceived me the first time I saw it, but it is repeated later on (with a mask in front of the lens, to make it appear as if they are seen through binoculars) and held just long enough to reveal it as a model-shot.

There is a vigorous chase sequence, owing all its effect to very brisk cutting, and a whole army of Indians appears to be lurking behind the bushes (achieved by cutting while the camera is panning). Then, at the most critical moment, the rush of air from a passing car blows the comic out of the children's grasp. The End.

This film has a liveliness and attack that make

This film has a liveliness and attack that make it much more than just a simple family charade. The children seem real and the plot, although very slight, is convincing. But I think I'd have enjoyed it more if I hadn't used some of the same ideas myself—not only subsequently but less

successfully!

#### SPONSORS FOR 8mm, FILMS

our hobby has taught me a great deal about the district I live in—its history, its notable buildings, its achievements, its present day industries, its schools, its hospitals, its social activities. Sooner or later, the local cine society seems to form connections with them all. Sometimes we show them films (both 8mm. and 16mm.), but much

more frequently we film them.

The lone worker has similar opportunities, if only he cares to use them. Big concerns may require only 16mm. films, but there are many smaller local organisations who would welcome 8mm. films for internal use. I'm not suggesting we should try to do the professionals out of a living, but a really interesting subject should certainly be considered. Inability to find worth-while subjects is the curse of the amateur film movement; few people seem to realise that it is in their neighbourhood that they are most likely to find them.

Obviously, before taking on a job one must be confident one can tackle it. The best way to convince sponsors—and oneself—of this is to show them some of the films one has already made. If you have done no more than take odd shots of the family, think twice before agreeing to tackle anything much more ambitious. I usually start by telling the sponsor that what he wants is quite impossible. It usually is, too.

EDITOR'S NOTE. An account by the producers of the making of a number of 8mm, sponsored films is on the way.

#### PACKAGE FILM PRICE REDUCTIONS

Peak Film Productions announce a reduction in price of their 8mm. 50h. package films: colour prints are now £3 3s., and monochrome 15s. Subjects include travel (London, Great Britain and Europe), circus animals, sport and Chaplin comedies.

## Get Smooth Tracking Shots This Way

By SOUND TRACK

THIS is a good time of year to think back on camera set-ups or effects that may have given some trouble during the pressure of summer filming. Not that this has been a difficult summer! I cannot recollect a more consistently f/8 season, and I only hope that beginners have not been lulled into a sense of false security. In most summers retakes often cause much frustration and delay, hence my advice to brush up any shortcomings in one's technique now.

Take tracking shots, for example. These often fail because they lack professional smoothness. The two factors that prevent smoothness are failure to constrain the camera and use of an unstable vehicle. I cannot over-emphasise the first factor. To secure gliding tracking shots from a car it is essential to secure the camera to a mount or baseboard of reasonable weight, and then to clamp this mount or board rigidly to the structure of the car. The car body is a huge mass, and it does not suffer from minor or high-frequency unsteadiness. Conversely, a camera held by a car passenger puts in several wobbles for every minor sway of the car or nassenger.

A very effective type of tracking shot is that in which another vehicle in motion is covered—particularly a cycle or motor-cycle or, for that matter, a moped. Such shots get an added zing if the last of them is ended by the cyclist wheeling away along a divergent side-road. A wide-angle lens enhances the apparent travelling speed, and filming may be at 12 or 8 f.p.s.

away atong a divergent stude-toat. A wide-angle lens enhances the apparent travelling speed, and filming may be at 12 or 8 f.p.s.

The large boots of modern cars aid such filming, as shown in Fig. 1, but take care to drill a hole through the boot lid stay and put in a safety bolt to prevent it accidentally closing. The method of clamping the camera is illustrated in Fig. 2: a piece of cardboard is shown be-

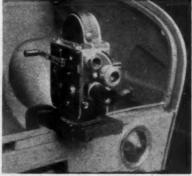


Fig. 2



Fle.

tween camera and board, which was inserted at the wish of a scientific type. I had previously taken such shots with and without this gimmick, and it makes no difference, so I was able to oblige him, and to avoid wasting time in arguing, with no ill-effects.

The second factor in assuring professional smoothness' is the use of a smooth-running vehicle, and it is further improved as ballast is added in the boot, as in Fig. 1. Where other vehicles are used, the main points to watch are wheels, track, and springing. Small wheels should be avoided at all costs unless a mirror-like track is available. With large wheels, a track up to side-road standards is generally O.K.

Springs I mention merely to issue a warning against using grossly unsuitable vehicles such as prams: they are designed to sway all over the place, and they do so. The only case in which this does not matter is when the camera is clamped firmly to, say, the pram handles, for a close-up of the baby. In this case much of the swaying is common to both pram and baby, and it therefore does not show on the screen, so the shot is lively and acceptable. Its purpose is more to show the baby than the action of travelling, so it should be filmed at 16 f.p.s. or, for slightly more smoothness, at 24.

Such shots are useful additions to the range of camera set-ups, hence this reminder to get clamps and mounting devices polished up during the dark evenings.

BLACK and white film is often referred to as "monochrome," which is not precisely the same thing; because whereas "black and white means exactly what it says, "monochrome" covers also sepia-toned films, and black and white films which have been tinted in any one colour. This column admits that it has often written "monochrome" where it has really meant "black and white," but has now come across an admirable word to differentiate between black and white and colour films. A newcomer to the hobby about to buy a movie camera asked with disarming simplicity: "What film should I try in it first—colour or grey?"

## Two Hours of Thrills By DEREK HILL

THE BEST Hitchcock for years, commercial distribution for a brilliant Free Cinema short, the first of the "new wave" productions from France to be publicly presented in this country—all this and the third London Film Festival! It's

been quite a month.

Hitchcock, who it recently seemed might never again achieve the heights of his earlier work, shows with North by Northwest that he's lost nothing of the old mastery. An advertising man becomes hopelessly involved with espionage and counter-espionage groups until he is on the run from virtually everybody. For over two hours the film spirals forward in twists and spurts which leave you half a gasping breath

behind.

Three set pieces stand out. The most memorable single moment occurs when the hero—Cary Grant—comes face to face with a diplomat in the lobby of the United Nations building. The man is quite different from the character Grant had expected to see. Trying to track down the man he had anticipated meeting, he hands the diplomat a photograph. The man stares at it and his face contorts. Surprise? Horror? As we wonder at his apparently exaggerated reaction he topples to the ground, a knife between his shoulder blades. Grant, thunderstruck, pulls the knife from his back and finds himself standing knife in hand, corpse at his feet, surrounded by scores of witnesses...

Later Grant goes to keep a rendezvous on

Later Grant goes to keep a rendezvous on a deserted highway. We know it's a trap. He doesn't. But neither Grant nor the audience has the faintest idea who or what will meet him. As the bus that brought him disappears, a series of empty horizons confirms the bleakness of the scene. A car approaches, draws level and goes straight on. Then another. And another.

Then silence again.

At last another car appears, this time chugging from an unexpected direction and pulling up opposite Grant to enable an elderly, unimpressive figure to descend. Grant and the

stranger survey each other across the endless highway. Grant tries a remark about the weather, and gets a conventional response. It turns out that the newcomer is merely waiting for a bus. As he climbs aboard he comments on a biplane in the distance "crop-spraying where there ain't no crops." The bus leaves, and the plane changes course, heading straight at Grant . . .

The climax of this marvellous sequence has the plane crashing into a petrol lorry in a shot which seems impossible. It couldn't have been faked; no stunt man could have piloted the plane and lived. Remote control? I don't know. The impact of the sequence is so powerful that at this point the last thing you're wondering about is how the effects were achieved. This whole scene will obviously wind up in somebody's series of extracts of classic screen action sequences.

In the last reel Hitchcock brings off something I thought no one would have dared do in 1959. Not content with ringing three changes on a pistol loaded with blanks, he has his villain stamping on the hero's fingers while he hangs from a cliff supporting the heroine with his

other hand.

All three sequences depend on a combination of exact composition, knife-edge cutting and Hitchcock's absolute control. Indeed, the sheer pleasure which the whole film gives is a reflection of personal strength and unity the director has given Ernest Lehman's first-rate script. North by Northwest is far from being an important film; but it is so assured, so completely successful within its own happily accepted limitations that it remains an immensely cheering experience.

Rank Film Distributors, who not so long ago had the enterprise to handle Dick Williams's controversial *The Little Island*, have now taken Karel Reisz's *We Are the Lambeth Boys*, shown

Shooting on Madison Avenue, New York: Alfred Hitchcock directs Cary Grant (hatless, immediately in front of car bonnet) in a scene for "North by Northwest."







Two shot from "Les Cousins"—flam-boyant, dazzling camera work. James Stewart in the courtroom scene from "Anatomy of a Murder."



lub member—from "We Are the Lambeth Boys." Youth club member-

in the last Free Cinema programme at the National Film Theatre. As I write, it is sharing a programme with Les Cousins, Claude Chabrol's "comic melodrama"—his own description set among young students in Paris.

These two films make a startling contrast. Reisz is concerned to show the most attractive characteristics of the members of a South London youth club, hinting strongly at some of the social pressures which confine and distort their exuberance. Chabrol is out to expose the corruption and decadence of his wealthy, spoilt

It is the British film which haunts the memory, even though both are the work of exceptional talents. Reisz surveys the Lambeth youngsters with a fascinated, sympathetic eye, showing the strength of their companionship, vitality and uninhibited self-expression not yet ground down by the routine of their work and the limitations of their background. Several sequences probe deeply-the violent discussion on capital punishment, the boisterous return by lorry from a cricket match against a public school, quietening as the lorry nears home, the girl at her food factory bench being endlessly dulled by the tedium of her job.

Technically, too, the film triumphs. unbeatable documentary team of Walter Lassally and John Fletcher has made camerawork and editing echo Reisz's approach. The only weaknesses seemed to me to be in the com-

Murder in the United Nations building. Grant, knife in hand, body at his feet, is confronted by a crowd of witnesses—to a murder he did not commit (see text).



mentary, which too often underlines points the film is already making more than adequately. We are told what we ought to be thinking instead

of being allowed to think it for ourselves. Chabrol, at 28 one of France's youngest directors, made Les Cousins after his magnificent Le Beau Serge, which has so far only been shown at the National Film Theatre. He reverses the moral of the earlier film by showing the destruction of an idealistic young provincial by his decadent cousin—and carries the reversal to the extent of having the same two admirable actors as before (Gerard Blain and Jean-Claude Brialy) playing roles which are almost exactly the opposite of their parts in Le Beau Serge.

Working with the same cameraman, the hypnotic Henri Decae, Chabrol uses a far more complex style than before, particularly in his orgiastic party sequences. Flamboyant, often dazzling, the rich combinations of camera and subject movement, the prowling lens and the split-second cutting, match the exhibitionism of the group Chabrol studies. Less profound than the earlier film, it still offers that rare satisfaction of watching a master craftsman who

knows exactly what he's doing.

Anatomy of a Murder is the latest film by Otto Preminger. "A resistible talent," said a colleague recently, and I can't help agreeing. His best production for a long time, this courtroom drama is absorbing in its documentary aspect of the legal battle for the life of an army lieutenant who killed a man whom he claims raped his wife; but the film lacks humanity.

The final pay-off shows what's wrong. I won't give it away, but it gives a pretty decisive indication as to whether or not the lieutenant was guilty. And the terrible thing is that you just don't care. The whole business has become such a technicality that it seems little more than an excuse for the admittedly often brilliant repartee between counsels and judge.

There's the difference between Hitchcock's and Preminger's latest films. Hitchcock tells you from the opening shot that you're in for nothing more than adventure hokum-and you can sit back and enjoy it. Preminger keeps suggesting that this legal battle of wits has something worth saying about people-which is bosh. There's a moral here for amateurs. Declare yourself as honestly as you can from the start, and your audiences will never accuse you of pretentiousness.

## A Movie Maker's Diary By DENYS DAVIS

1st October. A good roistering attack starts the month well, so more power to Dennis Hunt's elbow! Writing from Harrow, he unleashes a blistering broadside at my recent comments on clubs. Criticising my ideas for a well organised group, he states: "Your regimental approach might be all right for the professional but not for the amateur. I suspect that for the average man it is just what he does not want. I would not be interested in a club production and am dead against your plans for meetings. . . . I feel sure that your plan would suit only the one or two difficult 'know it all' members that every society seems to possess and whom the majority of members wish would form a club of their own, where for my part they would be very welcome."

Of all the letters I received, Mr. Hunt's was the only one to voice any criticism of the scheme, but that is not to say that other readers do not share his attitude. But then those others would probably not be interested enough to support

him!

4th October. Several readers who have bought my Cinefact book, "Perfecting the Film," have queried an ambiguous statement in the Appendix. In this I give a note on using carbon tetrachloride for cleaning colour films, followed by an ethyl alcohol formula for monochrome films. But, of course, carbon tetrachloride is equally effective for black and white films, so we shall have to rewrite the paragraph at the next reprinting. As this appendix also appears in Volume II of the "Handbook of Amateur Cinematography," which is likely to be a popular present this Christmas, this seems a timely opportunity to clear up the point.

7th October. From Bearsden, which is near Glasgow, I have received an interesting inquiry from a Mr. W. B. Scott. He is the first amateur I have ever known to admit to carelessness when projecting! Apparently he laced up a German instructional rowing film badly and now has butterfly scratch marks travelling down the screen. He believes he might be able to minimise the damage by hand painting the emulsion with a light grey dye to correspond with the greyness of the

flowing river.

I couldn't suggest a dye but perhaps readers could help? Meanwhile, I did advise experimenting on just a few consecutive frames and splicing them into a loop of blank film which could be run through about a hundred times to test the dye's stability before the whole film is tackled. I also suggested touching-up with the dye across the gummed flap of an envelope before transferring it to the emulsion on the film. This is a trick often used when painting on cartoon cels.

8th October. The course of lectures on writing for films has got off to a fine start at the N.F.T. T. E. B. ("Tibby") Clarke was in grand form.

Apparently he is an avid clipper of likely newspaper stories, one of which dealt with Queen Juliana's stay in Canada when in exile during the war. It seems that the room of a nursing home was declared Dutch territory so that, when her baby was born, she could legally be declared heir to the throne. From this he developed the theme of Passport to Pimlico which, if you remember, concerned a corner of Burgundian territory discovered in London.

The script progressed logically with the aid of the Daily Express cuttings library, a counsel in chambers and all manner of assistance on the side. But Mr. Clarke regrets that spontaneity has now departed from professional films. As an example of the freshness that once characterised them, he instanced the classic sequence in which Buster Keaton picks up a hose and directs the water into an open pit. After some seconds, the water level rises to the top, and a small duck gracefully—and gratefully—steps on to dry land once more.

But the amateur's films are no less unadventurous and lacking in originality. Perhaps if a few more amateur movie makers attended the remainder of these lectures which, to date, have been stimulating and good entertainment,

we might see a change.

28th October. One of the brighter spots in the Rank Organisation's annual general report to shareholders is the details of the success of 8mm. It looks as though this gauge may become more profitable than CinemaScope!

30th October. I've been looking at a neat little 16mm. amateur-produced love story called Summer which has given me a great deal of pleasure, for it is simple, believable, off beat and without any phoney dramatics. But there is one unfortunate moment. A young man in sports shirt and flannels chases his girl friend across an open field and then—quite unexpected-ly—produces a full bottle of beer which he proceeds to open and drink! How that particular piece of trickery ever reached the screen I can't guess, but for me it spoilt a charming attempt at picturing a well observed slice of life.

#### Natural History TV Competition

A competition aimed at encouraging the amateur to take an interest in natural history subjects is announced jointly by the B.B.C. and the Council for Nature. The Council is organising it and the B.B.C., which recently agreed to make the Council a grant of £5,000 a year, for three years, is offering prizes. The main prize is £500 for a wild-life natural history film, running time: 20-30 minutea, of a quality suitable for showing on television, in return for full United Kingdom television rights for the B.B.C. If no entry reaches the required standard, a cash prize of £125, with no television contract, will be substituted. There will be an extra prize of £50 plus normal television rights for the best short sequence (three to eight minutes) of film on a natural history subject.

Entries must be received by 31st October, 1960, and the

natural instory suspect.

Entries must be received by 31st October, 1960, and the prize-winning films will be shown at a Film Festival in London in January 1961. Details and entry forms from the Films Officer, Council for Nature, 41 Queensgate, London,

S.W.



## Do It Yourself Treatment for 9.5mm. Accessories

Collar for lens hood adaptation (see text).

By CENTRE SPROCKET

REGULAR readers will recall that the last Xmas number was a Do It Yourself issue, and judging by my mailbag ever since, it inspired a flurry of activity among nine-fivers. Queries I received ranged from "Can I convert my 200B to 8mm.?" (the vandal!) to "Please tell me how to dismantle my Dekko De Luxe camera", from "Can you kindly send instructions on how to convert my Pathe Baby camera to 100ft, spool loading?" (the optimist!) to "Please tell me what condenser I require in my projector now that I have re-placed the original 10 watt lamp with a 60 watt car headlamp bulb."

Then there were run-of-the-mill queries such as "Where can I get a reflector housing for my Kid projector?", and "Where can I get a handle for a hand-turned Pathe Baby

camera I have picked up cheaply?"

Those who have written me will know that I try to help, but I am not a magician. As I see it, the first four queries reflect a situation which is peculiar to 9.5mm; i.e., the equipmentin particular the camera-is so well engineered and so robust that it is almost impossible to wear it out: consequently much of the apparatus produced in the 1920s and early '30s has had more than one owner and yet is still in first class working order.

The early cameras did not have colourcorrected lenses, but used with monochrome film they can give excellent results. The low-powered projectors are useful for editing or back projection for titling, or even for the children to learn on; they will still earn their keep.

Sad to say, some owners of this fine old apparatus, many of them newcomers to the hobby, are dazzled by the glare of the bright chromium plate on the other chap's camera, and itch to get busy with hacksaws and drills. Don't be tempted! You are likely to turn out better pictures with it at the start than if you began with expensive, complicated gear, simply because you will not have a lot of adjustments to worry about.

Of course, conversions and adaptations have often been successfully carried out, and reported in A.C.W., but invariably they are the work of people of considerable skill. The not-so-skilled frequently become involved in hopelessly complicated and extravagant schemes and dismantle perfectly serviceable equipment which ends up as spare parts. But there are lots of minor modifications and additions which can

be usefully undertaken.

For example, here is an idea from Mr. G. Shuffell of Westcliff-on-Sea. He wanted a lens hood and effects box for his Pathe H camera fitted with the f/1.9 lens, and adapted the lens

hood for the Admira 8 camera by making a collar—the work of a few minutes—from 20 s.w.g. half-hard aluminium (or soft brass could be used).

"Held in place with a nut and bolt, it fitted perfectly," he says, "and at rather less than £2 10s. it represents excellent value. It comes with a set of black metal masks which engage in spring-loaded guides on the front of the effects box. The normal standard masks such as keyhole, binocular, star, etc., are supplied, but— perhaps the most interesting of all—with the little control lever one can make use of the separate iris incorporated in the accessory. Although this iris is not totally closing, a good iris-out can be obtained if one closes the iris down as far as possible and then finishes off

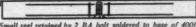
by using the wipe-mask.

The collar is 31 in. long × 1 in. wide, bent to shape. The rear end of the effects box is threaded on its outer circumference, which helps to give a good grip. Since, however, the collar covers the index mark on the f/1.9 lens, he made another on the collar itself by nicking it with a hacksaw blade and filling in with a spot of black paint. "Finally, before assembly it is wise to set the lens aperture either full open or shut down so that you can register the new mark on the collar with a definite stop number. Incidentally, I found it desirable to cut in. off the threaded rear end of the effects box to avoid a slight darkening of the extreme edges of the picture.

That's what I call a worthwhile example of Do It Yourself-a satisfactory accessory at half the cost of most commercial articles. collars are made of suitable size, the effects box can be attached to a range of 9.5mm. cameras-an 8mm. component used for 9.5mm.! The second-hand value of the camera is not affected because there has been no tampering

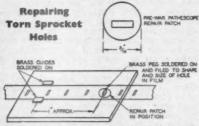
with the body.

Now for an idea of my own. Searching for cans for 300ft. and 400ft. reels, I found that the Cyldon 9.5mm. can supplied for Cyldon 400ft. reels will take the Pathescope 300ft. spools but not the 400ft. For the latter the Actina 400ft. 9.5mm. cans are a snug fit. But, of course. one also acquires films on smaller reels, and 300ft. reels for these at 4s. 6d. a time are something of an extravagance. (You may remember that some months ago I pointed out the desirability of standardising on 300ft. and 400ft. reels in order to ensure that one has large core



diameters to prevent cinching by the projector take-up; but there is no serious objection to using small core reels on the feed arm only.)

Small cans are difficult to come by, and small reels in 400ft. cans rattle like peas in a pod, so I have adapted the 400ft. Cyldon cans to take them by soldering a brass spigot centrally in the bottom. The 2 BA ½in. brass bolts with countersunk heads will do. If a 100ft. or 200ft. reel is located on the spigot, the lid will keep it in place and it cannot rattle about. (But remember to secure the end of the film.) If a 300ft. reel is housed in the can, the spigot engages the centre hole and does not interfere with normal operation. Cyldon cans are made of tin-plate which solders readily, but Actina cans cannot be similarly adapted because they are made of an aluminium alloy which cannot be soldered by normal means.



When you have made the repair patches, apply them to the film with the aid of this easily made jig.

LAST May I had something to say about the repair of torn sprocket holes, and gave details of a jig for positioning the Pathescope circular repair patches on the film during the cementing process. These patches disappeared from the market 20 years or more ago, and since I had exhausted my supply, there was nothing for it but to make them myself. So I bought a 100ft. roll of 9-5mm. transparent leader (5s.) and got busy with a  $\frac{1}{16}$  in. diameter hand leather punch. (The patches were exactly  $\frac{1}{16}$  in. in diameter, with the sprocket hole slightly offset to assist in the positioning.)

But the punch would not cut cleanly and it was very difficult to judge when the leader was in the correct position in it. I then tried an ordinary office paper punch (4s. 6d.), and this was highly successful. I found it best to work with the punch inverted and the base plate removed, for this way I could see to position the leader exactly. The patches thus made are  $\frac{2\pi}{2}$  in. diameter, but are very satisfactory. As they are slightly larger than the proprietary ones, the sprocket holes can be made central. They are also very much cheaper—you can get 100 out of 24st. of leader which costs 14d.

To apply the patches, place the film emulsion downwards on the jig, with the torn hole on the peg. Hold a patch in a pair of flat-ended tweezers, and paint the cement on it, preferably with a small brush, and not too sparingly. Position the patch over the tear, pressing it down with the tweezers. The cement will flow evenly if you have done it correctly. After

about ten seconds, remove the film gently and press a piece of clean linen on it firmly with finger and thumb for 30 seconds. (Bare fingers on the film would leave marks.)

Once you get the hang of it, you will find it much quicker than splicing, for no scraping is involved and there is no wear and tear on the splicer. On sound films there is no interruption to the track; further, the patches pass through projectors noiselessly and there is no out of focus effect.

#### **Unseasonable Ghosts**

ALTHOUGH this is the season for ghosts, I am surprised to find that some nine-fivers are still troubled by "ghost" pictures when using the new film stocks. All the complaints I have received have come from readers who have not done any filming for two or three years. Used to Pathe SS, now no longer manufactured, they have had to use SX instead, and have run into trouble. So may I again point out that SX and PCF have a lower coefficient of friction (i.e., are more slippery) than the old types, and it was found that with some cameras this resulted in the take-up being able to move the film slightly in the camera gate while the shutter was open. Result: double or "ghost" pictures.

However, the pressure plate and/or take-up of any camera can be set to accept the new stocks, and the adjustment will in no way impair their performance with the old. This adjustment cannot be carried out by amateurs, or even by local retailers, as special gauges are necessary for checking the new spring tension settings. The Pathescope repair agents, J. W. Foster Ltd., 970 North Circular Road, Cricklewood, London, N.W.2, do the job. The charge is usually about £2, and they will accept 9-5mm. Dekko and other cameras as well as Pathescope.

#### Return of Kodachrome

DID you know that 9.5mm. Kodachrome A, which has not been available for some time, is on sale again, and that no fewer than 43 screens are detailed in Pathescope's new list?

#### I.A.C. DEVELOPMENTS

PREPARATIONS for impressive plans for expansion and co-ordination were announced at this year's L.A.C. Convention. Ultimate aim is the establishment of headquarters in London, with paid staff taking over some of the work. First step is the raising of the subscription rate on 1st January, 1960, for U.K. members and affiliated societies to £2 2s. and £3 3s. respectively. To mark his 21 years of service to the Institute, Leslie Froude was elected chairman (though he will continue to advise on secretarial matters) and was presented with a 36-piece set of glassware.

36-piece set of glassware.
George Sewell, President of the Institute, discusses some of the I.A.C. prizewinning films in Odd Shots on page 674. Films of the year is Rhythm in Transit, by Antonio Cernuda, which won the premier award in the Australian A.C.S. competition last year and subsequently gained high awards in Japan and the U.S. And this year Mr. Cernuda wins the Australian A.C.S. gold cup for the second time with Ten Cents, the story of a Cuban shoeshine boy who finds that there are many in a worse plight than he.

#### exchanged here

#### Centre Sprockets for 8mm.?

I was extremely interested in the article by Trix in the April 1958 issue of A.C.W. on the subject of "Is Bigger Better?" As one who has abandoned a Bolex H 16mm, for an H.8 camera, mainly because of the easy availability of closely synchron-ised sound on an 8mm. Bauer T10 projector and its associated equipment, I appreciate the necessity for utilising every available atom of surface area. It is regrettable, but true, that the modern 8mm. film utilises only 62½ per cent. of its total surface area on projection. Its real frame measurements are 5mm. × 3.5mm., giving a surface area of 17 sq. mm. Naturally this accentuates any problems of the projected magnified image in relation to

of the projected magnified image in relation to flicker, grain, dust, film distortion, etc.

The 9-5mm. gauge provides a picture surface area nearly as large as 16mm. simply because it utilises virtually the whole surface area of the film (8-5mm. × 6-5mm.) with very little waste for sprocket holes. The surface area on projection is 55 sq. mm. compared with the 78 sq. mm. of 16mm. However, in Australia at all events, this gauge presents a negligible saving in operating cost and only a small number of manufacturers

provide cameras or film stock.

It would seem that a double-8 film (16mm.) with a double series of perforations on the frame line as in 9.5mm. instead of side sprocket holes, would combine the best of both worlds. This would provide a picture frame of 8mm. x-3.5mm.

with a projection surface area of 28 sq. mm.

A 25ft. length of double-8 film perforated with centre sprocket holes along the frame line of each half of the run instead of the edge, would contain the same number of frames as at present and hence give the same screening time. However, the format would be approximately 2:1, giving a wide-screen type of effect with less grain and magnification troubles. This format would give no magnification benefit for objects in the vertical plane.

However, to secure maximum benefit from the increased surface area, retaining the present 4 × 3 format and hence throwing a much larger picture for the same degree of magnification, the sprocket hole distance centres should be increased to 5.5-

6mm.

This super double-8 type of film with a surface area of 48 sq. mm. would have only 7 sq. mm. less surface area than existing 9.5mm. film and would have that additional amount of surface area to make it substantially competitive with 16mm. so far as the projected image was concerned, while maintaining its present overwhelming economic advantage . . . an advantage of such appeal to those amateurs who like to eat as well as make

I wonder if any film and camera manufacturers are prepared to give it a go.

GEORGE HANNAN. Commonwealth Parliament Offices, Melbourne, C.1. Senator for Victoria.

An intriguing idea, but it is doubtful if the trade would be prepared to give it a go because it seems to us that it has three drawbacks. First, the line of the sprocket holes is a working area where the film must be supported and therefore touched, and this could result in scratches on the film which would show on the screen. Secondly, spool loading could

give rise to fogging over the picture area. Thirdly, the introduction of a new standard when the current 8mm. one is so firmly established would be a hazardous undertaking bringing in its train the familiar disadvantages of non-interchangeability and divided effort. It is also a fact that there must be some margin control of film in both camera and projector, and at least 1mm. must be allowed for margins.

#### Tape Transfer

LIKE most other readers, I was delighted to receive the August/September issue and would like to hazard a guess that the first two lines of the editorial were a masterpiece of understatement! On page 330 Double Run refers to trouble with a lip sync. recording made by D. G. Ewart and J. Wicks, and states that no way has yet been found of copying the tape and maintaining accuracy of sync. The varying level of the recording is also referred to and I feel that their troubles can be largely overcome if they will adopt the following scheme.

Obtain by borrowing or otherwise, two tape recorders with synchronous motors such as are fitted to the Ferrograph and Wearite. Then play the tape from recorder number one to number two and while doing so juggle with tone and volume controls to improve the original recording. Here it may be necessary to do quite a lot of experimenting and write down the actual volume and tone control settings which are found to be most satisfactory, so that when the transfer is made, there will not be any guesswork.

If the recording taken on to recorder number two is then satisfactory, play it back on to a new tape on recorder number one, again using the volume and tone controls for still further improvement. The result should be a fresh recording on new tape

which will run in sync.

The reason for the double transfer is that no two recorders run at exactly the same speed but the Ferrograph type will play back at exactly the same speed as it recorded at so that although there may be small differences in the two machines, the final tape turned out by number one will be exactly the same as the original, provided of course, that the recording is not too long, in which case the difficulty can be overcome by sub-dividing the recording into reasonable lengths. One last word—ordinary tape should be used, not the long-play variety which stretches too much. ARLAND USSHER. Johannesburg. A.P.S. (S.A.)

8mm. in the Open Air

I HAVE recently carried out an interesting little experiment from which other readers may benefit. A short time ago I was approached by the warden of a playing field at Alvechurch, a village nearby, to make a film about it showing the children at play on the swings, chute, roundabout, etc. My object is not to sing the praises of the result but to inform you of an open air film show which I gave to the participants.

I erected a 4ft. screen in a tree, positioned my Eumig P8 Imperial projector the required distance and switched on. I did not expect too much due to the picture size and the fact that complete black-out outdoors is practically impossible, but I was amazed at the resulting picture. There was no noticeable fall-off of focus or illumination and I was disappointed that I had not made the screen even larger. (I may mention that previously I had belonged to the never-over-4ft.-for-8mm.

brigade.)

I accompanied the show with my Philips recorder, and found that if a commentary is recorded at near maximum volume it is quite suitable for this type of venture. I had imagined that the sound would be completely lost in an open field. There were about 50 in the audience, but with the projector among them, 200 people could easily have obtained an excellent view of the screen. (I have a range of screens of varying sizes, all made from battened hardboard, covered with four coats of white emulsion paint. They give as good results as any professional matt screen.)

Two things to remember: choose a night without moonlight and don't make definite arrangements until the afternoon before the show because of the difficulty of forecasting the weather conditions.

My experience tempts me to enquire from other readers how large a well-defined picture can be obtained from average 8mm, film and standard equipment? Redditch. COLIN H. WHEELER.

#### Heat from New Lamp

THE ARTICLE, "Converting an Old Projector to Take the New Lamp," was most interesting. I have fitted an Atlas Tru-flector 21½ volts 150 watt lamp in my Kodak Eight-50 projector (previously 300 watts 110 volts), and while the increase in screen illumination is quite fantastic, so is the heat at the gate. With the previous 300 watt 110 volts lamp the gate got barely warm, with the 21½ volts

150 watts it gets too hot to handle.

However, on the credit side, the "blower" air exhausting from the top of the lamp housing is barely warm, so a simple hemispherical air chute in place of the top grille has been fitted to direct all the exhaust air down the front exterior face of the projector. This brings the gate temperature down to merely warm and appears to be the answer, but the film leaving the gate is warm to the touch, which brings me to the question: Should film leave the gate cold to ensure long life and preserve good keeping quality, or must one accept a shorter film life with the new high intensity lamps? Perhaps I should fit a heat absorbing glass screen to be on the safe side, but I am reluctant to lose even a fraction of my new found screen brilliance unless absolutely necessary.

Hounslow. H. G. CAVELL. Agreed that the heat on the film is considerable, for it is proportional to the increase in light. Our correspondent's interesting experience with additional cooling shows that even a slight air flow can greatly

assist radiation of heat.

The evidence so far available indicates that film will not be harmed by the heat absorbed from the light beam during projection at normal speeds. Any slight drying-out of the emulsion would be temporary, since the film will again reach an equilib-rium with the humidity of the surrounding air after

projection.

As regards the effect on the film base, any heating obviously may cause some slight loss of plasticisers, but this seems insignificant with normal projection. We are, however, investigating this point further. Incidentally, heating of the film, even with an efficient lamp of this type, will be much less than in most professional 35mm. equipment using arc lamps and 16mm. equipment, too.

A heat absorbing glass in the light beam is very

desirable. Chance glass type O.N.22 is suitable (though rather expensive) and should be ordered cut into, say, three strips, since a whole piece would expand unevenly and quickly shatter with the heat.
This glass should be efficiently cooled by forced draught, since it works by getting hot itself, so that this heat can be blown away. It should, of course, be placed between lamp and gate, but fairly close to the lamp, otherwise the cuts in the glass might be visible on the screen.

Under optimum conditions, it can absorb more than three-quarters of the heat. The price paid for this is a slight loss of light—about one-fifth. In any case, one could remove the heat absorbing glass when the maximum possible light output is required.

#### **G45** Gun Camera Conversion

HAVING read the two items which have appeared recently on the use of the ex-W.D. G45 gun camera, I undertook the conversion, following closely the ideas put forward. It is a 100 per cent. success and the ex-Govt. film I used was processed perfectly by an A.C.W. advertiser.

The great attraction of the G45 seems to have been overlooked by most workers. As well as being a makeshift it is in fact ideal for odd longerthan-normal focal length shots. It forms a most valuable adjunct to single lens camera users like myself who cannot afford the large capital outlay for an extra lens.

A further point I have discovered which might be worth passing on is that the camera works equally well off a.c. current, and provided it is going to be used mainly at home and in the garden, bulky batteries or—in the case of mains electricity—

Incidentally, the sooner Ferraniacolor appears the better. We shall then be able to send films in any lengths we like to some of the excellent indeendent laboratories. Harrogate.

#### But Were They Vital?

A VERY nice problem is posed in "If You Were a Judge" but if I may say so some red herrings have been drawn across the track. The point whether the fault lies with the producer or someone else seems to me to be entirely irrelevant. As I see it, an honest judge must award his points according to standards he himself has set and not be influenced by any excuses however valid they may be. It's bad luck on the film maker if the judge sets great store by perfect technique and gives a low marking on that account, but dash it, that's life. It's bad luck on the poor pedestrian who gets knocked down in the street and has to have both legs amputated. But the doctor doesn't say: "Oh you poor fellow, it wasn't your fault: I'll put your legs back on."

And in practice, I very much doubt whether most judges would rule out a brilliant film because most judges would rule out a oriniant him because a portion of it had technical blemishes. Had I made the film, and were the spoiled sequences really vital to it, I would certainly use them. I notice, however, that the reader in question suggests that he could get away with a minimum of the damaged reel, which suggests that perhaps the shots are not as vital as he would have us believe. I have yet to see an ameteur production. believe. I have yet to see an amateur production (including my own) that could not be vastly improved by further cutting.

Then again, if those sequences really are vital and really are too badly damaged to be included, I find it difficult to believe that the problem could not be got round with a little ingenuity. But if that should be impossible, well, there's always another year, and plenty of subjects for a capable director in the meantime.

Derby.

FRANCIS R. BERRY.

Use the Poor Shots

THE ANSWER to the problem posed in "If You Were a Judge" is surely crystal clear—once one or two its and buts are stated. No one can truly judge without knowing (a) how badly affected would be the film without the faulty scenes and (b) just how badly marred were the portions of film involved. But even without that knowledge one can say instantly that the substandard material must be used as far as is necessary to produce a clear visual narrative on the screen.

Technical excellence alone is no triumph. A basic commandment for all amateur film makers must surely be that a film must entertain. Entertain, that is, in the broader sense. We back-room boffins may applaud 100 per cent. technical brilliance but, in fact, at the final screening we are unimportant compared with the public who see the film. A film

must make sense.

The correspondent talks of vital scenes. He has the film before him and he must judge for himself, but if the scenes are truly vital then they must be used just so far—and only as far—as will make the film intelligible and cohesive to the average audience.

GORDON C. BROWN.
Producer, Purley & District F.S.

No Apologies Heeded

IF I were judge in a competition where one entry had been marred by the inclusion of shots spoilt in the laboratories, it would not gain an award. As a judge, I should depend for my decisions entirely on what I saw on the screen and ignore any

apologia from entrants.

Your correspondent says the exclusion of these shots would ruin the principal sequences in a very tight script, but surely no script is eyer so tight that it cannot be varied on the editing bench. Either cutaways could be inserted, or the shots rearranged so that the offending reel could be discarded. If your correspondent finds this cannot be done, then the film should not be entered for competition.

I have every sympathy with the writer, for I was the victim of a similar happening three years ago. As a result, many hours were spent in turning the production topsy-turvy, and it was somewhat shortened in the process. To my way of thinking it was never the same, but it did go on to gain a three-star award in the Ten Best.

Hornchurch. E. H. BUTLER.

The Function of a Club

I COULD not help feeling surprised at Double Run's remarks (October) regarding the folding up of cine societies. He stated that cine clubs do not exist to make films or to put on faultless public shows, and that the genuine ones are those in which people meet to see and discuss their own and other people's films. Surely Double Run is confusing film societies

with cine societies?

It is surely in film societies that people meet to view films and then discuss and criticise them afterwards; handling cine equipment and making things are not on their programme. Real cine societies encompass all aspects of cinematography, which includes the viewing of films and discussing them as well as making club productions and running public film shows, for, without the latter, it is extremely doubtful if they would have enough finance to make the club productions. It is by

making group films and using up all available club talent, both in front of and behind the camera, that members learn the finer points of this hobby of ours. Here is most definitely a case of an ounce of practice being far better than a hundredweight

of theory.

In the Potters Bar C.S. we are getting new members continuously from as far afield as Wheathampstead, Neasden, Winchmore Hill and so on, and it is not long before they play an active part in club affairs and serve on the main committee. We do not have one central figure but a number, and if things are not going as they should, the fact is soon aired in the monthly newsletter and the faults rectified forthwith. If cine societies were run on the lines suggested by Double Run I, for one, would soon become a non-member.

James Wood.

#### Letters for Small Title Cards

I HAD difficulty in finding letters small enough for the Bell & Howell 8mm. tutler for the 624 camera I had and eventually overcame the problem by using very small water slide transfers which are used on model aircraft and can be purchased from handicraft shops, etc., for 4d. a sheet. If these are fixed on to a piece of Perspex or glass against a suitable background, the results are quite good.

I enjoy my hobby the more by giving an hour's show (Eumig Imperial projector, tape recorder, 4ft. × 3ft. screen) at two children's homes every other week, presenting the same programme of films at each. A friend helps me, and we enjoy these evenings as much as our audiences of 12-40

children.

It is surprising that so few people will share their cine enjoyment with children, and if this letter gets published I hope some will contact children's homes in their district. Believe me, the pleasure they will get will more than repay the small cost of hiring the films.

Leicester.

B. HURRELL.

Sample title sent us by our correspondent shows a clean letter of the Gill family a little less than in. high-very useful for sub-titles but too small for

main titles.

#### 8mm. Projection

As a keen amateur down under, I look forward to receipt of A.C.W. each month for its interesting features and news of latest equipment. Test reports are particularly interesting when one is contemplating the purchase of some new item, as they give a guide to the limitations of the apparatus as well as its capabilities.

I consider that, in this country at any rate, the battle is over as far as gauge is concerned because at over a pound a minute showing time (to say nothing of the cost of equipment), 16mm. in colour can only be for the very rich. The shortcomings of 8mm. can be minimised, too, by the use of good quality equipment and a reasonably small matt

screen.

Although I know that the modern trend is for 8mm. projectors to be fitted with wide-angle lenses so that a comparatively large screen can be used in a small room, I think this is wrong for this gauge as it tends to bring the audience closer to an enormously enlarged picture, the result being the same as looking too closely at a greatly enlarged print. With 8mm. the fight all the time is for definition and this is easier to get with a smaller picture and the audience behind rather than in front of the projector.



# Top picture: Welsh village before the shooting session for Kevin Brownlow's "It Happened Here" really got under way. Nearly a hundred people took part. As each evacuee was costumed and made up in the home of Dr. Richard Jobson, they joined the group on the right before being finally positioned. On the left are two of the vehicles, one of them a 1924 Morris Cowley. Second picture, part of the crowd of evacuees as they receive instructions from the director.



# Amateur Movie Makers Fight World Wars I and II Again



Left: these two boys were just about the only people who were not dressed by the costume department. Their mother, clearly very imaginative—and co-operative—remembered how children looked in the 'thirties and 'forties, and produced this admirable result: a cross between Jackie Coogan and the Bisto Kids. Above: two British policemen escort the evacuees, superintended by a German policeman.

#### EVACUATING A VILLAGE

ANDREW MOLLO, art director and technical adviser, reports on progress to date on "It Happened Here," which imagines a defeated Great Britain under the Nazis.

THERE was something very different about our last session. At first I couldn't see why. We were back at Dr. (Driftwood and Seashell) Jobson's home, in New Radnor, the scene of our previous session, to shoot an evacuation sequence. The village had been made to look as drab as possible. Curtainless windows were covered with strips of brown paper, the street was littered with debris, German signboards had been nailed on to trees. Soon, a crowd of evacuees would arrive.

And then I realised why this session was unique. It was our first fully-civilian scene. There were no German soldiers to equip, no explosives to set up, no heavy armaments to worry about. Only one German policeman represented the occupying

Pauline Jobson plays Alison Russell, the film's leading character. Because of partisan activity



Unable to get inside this derelict house, Brownlow and Eric Mival had to put the brown paper (to prevent glass from flying during air raids) on the outside. It took them an hour to do it. The house appears in only one shot, and its barely noticeable on the screen.

and heavy bombing raids from American carrier-based aircraft, a number of villages and towns in the West are forced to evacuate to London-which is too far East to be worried by air raids. The evacuation takes place to the accompaniment of distant gunfire. The authorities have supplied only four lorries. Already overcrowded, these drive off, leaving Alison Russell and six others stranded. The firing comes closer...

We had already shot some small evacuation scenes. This, however, was to be full-scale. The crowd had to represent the population of a village—excluding the young men who would be on military service—and we calculated that we

would need at least 50 people.

The Jobsons told everyone in the village about the session. We hoped that, since they had been asked by their local doctor, they wouldn't dare to stay away! Our hopes were fulfilled. By the time we started shooting, nearly 100 people had arrived, together with four pre-war lorries.

For the civilians, continuity girl Rosemary Claxton took over the costume department and provided 1940 style clothes, gas masks and luggage. For the vehicles, Dr. Jobson produced a set of original headlight shields he had used during the

black-out.

When Rosemary Claxton had finished costuming the extras, and make-up expert Peter Watkins had transformed their cheerful, well-fed faces, they both came out to inspect the results. To one woman, Rosemary said happily: "You look perfect now! A typical wartime refugee." An awkward silence ensued. For this was one person that Rosemary hadn't costumed. She



Obtaining police permission to shoot in New Radnor was "ridiculously easy" compared with the producers' experience in seeking facilities for shooting in London.

had only just arrived. In her everyday clothes. Again and again the evacuese clambered aboard the battered police transports. Again and again the trucks hurtled round the village. We shot the sequence in just under four hours—the fastest of any of our sessions so far. Then the village was tidied up, the brown paper washed off the windows, the signboards taken down and the debris swept away. The evacuees changed, the steel-helmeted policemen discarded their uniforms, and Alison Russell became Pauline Jobson again. The atmosphere had changed. The war was once more just a memory.

#### THE BATTLE OF THE SOMME ON A SHOESTRING BY PETER WATKINS

How to recreate the Battle of the Somme on a shoestring: that was the problem facing me this year in the production of *The Diary of an Unknown Soldier*, which is set in France during the 1914-1918 War. Since 1957 I have been making a series of anti-war films which have all been shot near Canterbury in Kent. Here I am able to call on the members of a now disbanded drama group and have had the invaluable help of Mrs. June Gray, one of the founder members. She allows me to turn her house into a bear garden as the Army moves in, and when I say (as I did last year for an American Civil War film): "I want 30 actors," duly produces them. I also had great help from a friend, Roger Higham, who is a student of war history and who not only primed me with information about the period, but also undertook to assist me financially with the film.

Our first production in 1957, The Web, was set in France in 1944 when the Maquis were helping

the Allies to drive out the Germans. It was shot on 8mm. Last year I filmed on 16mm. a story about the American Civil War, *The Field of Red.* This year's film, also on 16mm., will be the last of the series.

A British assault is to be mounted from the village



Scenes from "The Diary of an Unknown Soldier."



















Right: leading player in "The Diary of an Unknown Soldier"; centre and below (right): further scenes from the film. The making of "Desperate Mission" (the producer is seen at the camero) is described in "A Game of Soldiers."

of Thiepval. Orders are awaited to proceed up to the front line. Among those waiting is a young soldier who has never been under fire, and the film simply relates his feelings and fears and his acute awareness of the futility of what he and his comrades are

Because I could not afford to hire the costumes for long and was not filming during my holidays as in previous years, shooting had to be confined to two consecutive weekends. Collecting French and German uniforms from the costumiers in London, we drove in drenching rain to Canterbury in an open sports car. But next day, when the cast arrived--some of them from Dartford, Gravesend, Wimbledon and Birmingham-it was baking hot, and 40 gallons of water were needed to transform June's garden into a battle-ground quagmire. Faces, feet, hands and rifles were thrust deep into the mud. One member of the cast fell full length into it.

The next day a dozen of us drove to a shallow quarry for sequences featuring others of the section and a lone German prisoner who had been captured by the French. The audience is not to know that one of the players filmed in mid-shot in cap and jacket wore nothing below. There were not enough uniforms to go round and another member of the cast had borrowed his trousers.

Filming over 200 set-ups in three and a half days, and engaging in months of research was plain hard work, and as I go through invoices and bills I tell myself it's just got to stop, that I'll give up movies. I've been saying that for three years now.

#### A GAME OF SOLDIERS

Desperate Mission, yet another war film, does not spring from any deep feeling of compulsion. James Green had intended to film his friend's three sons, but when he got to the house to film his friend's three sons, but when he got to the house found such a fantastic collection of war souvenirs—uniforms, helmets, weapons, medals, both real and concocted (for the boys enjoyed playing at soldiers)—that he thought it a shame not to make use of them. So 20 children ranging in age from 10 to 16 were assembled, a large, over-grown garden provided the settings, and the story of a desperate raid to capture a new type of radio transmitter began to unfold according to the detailed shooting script.

type of radio transmitter began to union according to the detailed shooting script.

Dougenheim, von Kobus, Gaston and the rest duly play their parts, and there is even a W.A.A.F., Linda. It was all good fun for everybody, disarmingly serious about it though they all were. It was also good fun for the producer, even though—or perhaps because—the 325ft. of the completed fomm. film represents 1½ minutes of screen time to every two hours of pleasurable work.



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# The 16mm. Style

THE EXPERIMENTAL Film Production Fund has enabled many young film makers to achieve productions which would have been impossible without financial help from outside. The B.F.I. officers who have discovered a lot of the talent and done the work of administering the Fund deserve much gratitude, not only from those of us who have benefited from their exertions but also from everyone who cares about film and is excited by the possibilities open to the

"personal producer."

The list of productions aided so far is a long one, and, thanks to the inclusion of pictures like Nice Time, Together, Enginemen (sorry, Denys Davis; perhaps it's just that I like trains and you don't!) and several others, it's quite a distinguished one. Certainly, there have been some stinkers. Perhaps these could be blamed on the word "experimental," which often seems to be an invitation to commit excesses where film producers are concerned. But the fact of a few failures in no way invalidates the scheme. There has to be bad, as well as good, experiment—and even bad work can lead to something; experience is often worth paying for.

At the beginning of October a recent batch of films made under the Fund's auspices reached the public screen at the National Film Theatre. The programme, "Experiment in Britain," didn't seem to draw big audiences. This was a great pity, since there was some "amateur" film making on view, which, despite obvious imperfections, provided a lot more interest than any other non-professional show I've

seen this year.

Two of the films were shot on standard gauge, and the juxtaposition of excellent 35mm. photography and often far from excellent 16mm. work, sharing the same big screen, raised an interesting question. Clearly, 35mm. has the advantage—only a fool would deny that—but, admitting this, does the difference in quality between standard and substandard (which may not be very polished substandard at that) suggest any special approach for the 16mm. producer? How can he minimise his disadvantage, so as to make the most expressive use possible of his "scaled-down" medium?

The answer must lie in the matter of visual detail. The 35mm. producer can easily present an illusion of realism. (It must always be an illusion, of course, because he's got to select, to impose an artificial pattern, however realistic his location or his studio set-up.) Given a carefully dressed set, actors and acting to match and good lighting, the 35mm. cameraman has no difficulty in making his picture look "real." Everything's there in the frame, and everything comes out sharp on the screen. If the writer can produce the script, and the director can give it life on the film, there's no need to fear any loss—the projector will give back what the camera has seen.

A theme, then, can be expressed in terms of details (of *mileu* and of performance), of tiny, subtle movements within a broad and detailed composition.

On 16mm., so much is necessarily lost. Even given the finest equipment and the utmost skill in using it, the optics and the mechanics of the thing set a definite limit to fineness. The grain mustn't be allowed to get mixed up with the action. You can't make an etching with

a trowel.

But you don't have to give it all up until you can afford an Arriflex. What you do have to do is to compose in simple images, make your movement really tell, test every scene for economy of statement. You're making a sketch, not an etching. It needs just as much sensitivity and skill, and the result needn't fall short of the work achieved in the larger frame. Goya isn't inferior to Hogarth. It's just that these—35mm. and 16mm.—demand different uses of the moving picture medium. Excellence is the result of artistry, not a measure of the size of your camera.

(I don't think that you can extend the argument as far down as 8mm. You've still got to have a screen big enough to reach an audience, and however simple your images, the strain of blowing-up these microscopic pictures to fill a big enough area is too immense. It's like trying to fill the Albert Hall with music from a

portable gramophone.)

Of course, I'm not saying that the 35mm. picture needn't have the qualities of careful image-making and economy of statement, too. It's just that, on the wider film, the image can be richer, the statement (in visual terms) more subtle. There must still be the controlling

discipline.

Now, to get back to the "experimental" programme at the N.F.T., Jack Gold's 35mm. The Visit was clearly the best film by far. But this wasn't just because of quality which the other 16mm. pictures couldn't hope to match. As with all good films, its excellence derived from its maker's imagination and concern for his subject. It did provide, however, a text-book example of "35mm. style" which would have been ineffective on the narrower gauge.

been ineffective on the narrower gauge. The Visit might be a filmic illustration to Richard Hoggart's book on the working-class (may we still call them that?). An unmarried daughter looks after Mum and Dad, who stay at home all day while she goes out to work at the local factory. In the morning, she gets them breakfast and leaves their lunch ready. At night she comes home to make their tea and finish the day's household chores. Her life is monotonous, lonely, shut in by their unthinking

Dad is ineffective, and long past worrying about anything except a continued cigarette supply and the chances on next week's pools. Mum cossets imaginary ailments and makes sure that everyone does what she wants.

"A shame she didn't marry like the others," says a neighbour as the daughter hurries out to the factory. Mum can hardly be expected to agree, and she stumps indoors, shrewdly piggy-eyed; there's got to be someone to look after her (and Dad), so however could the girl leave them for a husband?

A young friend of the family pays them a visit, with his fiancée. There's a decorous tea in the parlour. With no overstatement and no melodramatics, the daughter's dreadful isolation within the family trap is carefully emphasised. At the end, we have understood, and pitied.

The acting is completely natural—a masterpiece of casting and direction. In particular, the performances by the two young visitors are remarkable for their truth-to-life. People are like this. Here is the strength of the Family, at the point where the family tie really begins to hurt. This is how people's lives are quietly stifled in the cosy drabness by the living-room fire. And this is how courageous they can be, all the same; they carry on, and they live from day to day, and, somehow, they remain human beings

and they can make jokes and laugh.

This sort of "35mm. style" would lose ninetenths of its effect on the smaller gauge. We have to get the full feeling of the place—the pattern on the lino, the texture of the upholstery, the dark clutter of the scullery-because the story could only grow naturally from such a sensitivelyobserved and skilfully presented background. As if to provide me with a nice visual aid for these notes, the film contained two blow-ups from 16mm. (I can't think why) whose appearance completely wrecked the illusion of reality during the forty seconds or so in which they were on the screen.

(I've not mentioned the sound, because I have a feeling that this couldn't have been the final, definitive track. It hardly matched the accurate clarity of the visuals. Sync. was all over the place, and the sound balance was quite awful. It speaks well for the power of The Visit that the audience wasn't reduced to hysteria by the shattering artillery of the cups and

saucers rattling during the tea party, or by the tremendous crashes half a second before anything was put down on the table or the dresser. I gather that the picture was got ready very hurriedly for these programmes, and no doubt all this will be put right later on.)

The two 16mm. pictures shown at the same time were very much less successful, but they had interesting qualities. Each, at its best, illustrated the "16mm. style" whose character-

istics I've tried to define.

Nazli Nour's Alone With The Monsters (available on hire from Contemporary, by the way) lacks the universality which its maker claims for it. Miss Nour states that she wants to use film "to make people communicate with each other" (or words to that effect). In Alone
With The Monsters an old woman flees from the crowd which seem to mock her, locking herself up with daydreams in the gaunt solitude of her surprisingly enormous bed-sitting room. But always, her dreams are shattered by the crowd, peering in at her through the very walls, laughing and jeering. In the end, she gases herself, and the crowd, faces suddenly distorted into weird terror, rush screaming to their own destruction.

This is hardly a "study in the loneliness of old age." The old woman is too theatrically witch-like, the whole treatment is too strangely personal. But it has undeniable power, and some strong images which haunt the mind afterwards-the crowd, tip-toeing silently behind its victim along the front of a huge, curved terrace; and the final shot, when the lovely young woman who has personified the old woman's dreams dances off along the street and through a park, tripping across the stretchedout bodies of the mockers in a skilful double-

These are simple images in their construction, which wouldn't necessarily gain from the subtler quality of 35mm. (This doesn't mean that they're simple in meaning, of course. A simple symbol, in film as in poetry, can suggest a complex wealth of meaning, a set of emotional undertones which may indeed be too elusive for expression in mere words. The stage at which such an image becomes quite meaningless can-

not be defined. We can only test it by experiencing it in context, and either

feel its power or reject it.) (Continued on page 722)

"Very few feature films in 16mm. have stood the ordeal of a public screening in Ceylon," says a programme note to "The Road to Boys" Town." Produced by Fr. Noel Crusz, the film is an act of faith dedicated to creating public interest in the work done for the homeless and destitute in Bays' Town, Hanwella. When Fr. Crusz sought Boys' Town, Hanwella. When Fr. Crusz sought funds for making it, he was shown the door. So he borrowed the money and paid some of it back from the proceeds of the sale of the programme produced for the premiere, which was attended by the late Prime Ministee of Ceylor. Featured in the film—it runs for 50 minutes and is based on the case history of a young citizen of the Town—are street urchins and sharty dwellers. The police helped in its production; so, too, did "midnight dope kines." Sound is on tape. A worthwhile project indeed. The still shows Fr. Crusz at work on it.



# A.C.W. DIRECTORY OF CAMERAS

This is the first part of a guide to current cine equipment—a guide, it should be noted: not just an illustrated catalogue. Cameras (and projectors in a later instalment) are classified according to specification and design, and there are notes on the function of the various features.

THE BASIC requirements of a cine camera are:
(1). A light-tight case or body for enclosing the film in one of the usual loadings: Daylight loading spools, in which an extra length of film is provided at the beginning and end of the nominal (and paid for) length, the tightly wound outer coils protecting the film underneath from fogging during loading and unloading. This is the most used packing for 8 and 16mm. film, though not so common with 9.5mm., where there are no perforation safety margins to absorb any light that might leak down between a (possibly bent) spool-flange and the film.

With this gauge charger or casette loading is common; a loose coil of film is contained in the upper half of a light-tight casing, and is led out via a narrow curved channel (which stops light getting at the film during loading) to a loop on the outside, and via another channel to a take-up core in the lower half of the charger. For loading it is only necessary to place the charger with the free loop positioned in the camera gate, and to close this; the take-up core automatically engages with a dog driven from the mechanism.

Advantages of charger loading are that it is easier and quicker than spools, particularly for beginners, and that one type of film may be exchanged for another (i.e., colour and black and white, or films of different speeds) with the loss of only a few inches of film. Disadvantages are that in some circumstances chargers are more prone to jamming, and can scratch film if the lighttrap channels are not kept scrupulously clean. Also, backwinding film for dissolves and superimpositions is considerably more difficult.

#### Special Chargers

Chargers were also used in some single-run 8mm. cameras (for the same edge-fogging protecbut these are now obsolescent. Mention should also be made of special chargers which are loaded with ordinary daylight-loading spools, either by the manufacturer or the user himself; with this system the advantages of the charger are combined with the universal availability of daylight-loading spools. The system was pioneered before the war by Siemens, but they no longer manufacture cameras, though 16mm. special casettes loaded with some types of film are still available on the Continent and sometimes in this country. One of the current Nizo models makes use of this system. A number of prewar 16mm. cameras also used special casettes, but these are now unobtainable.

The third type of loading is magazines, which differ from chargers in that they contain the filmgate and/or part of the film transport mechanism. Their main advantage is that film may be loaded extremely quickly and easily even under difficult conditions (e.g., when wearing gloves), and that films may be changed in the middle of a run with

the loss of no more than one frame.

The 8mm. and 16mm. Kodak magazines have a small shutter in front of the built-in gate, which is automatically opened when the magazine is inserted in the camera, and closed when this is withdrawn; a slot alongside the gate allows a claw mounted in the camera to enter and transport the film. The 16mm. magazine also contains a sprocket for smooth feeding of the film to and from the gate, and this is driven via a dog from the camera mechanism. The magazines further incorporate a footage counter, which is visible through a window from the outside of the camera.

#### The 9.5mm, Solution

In 9-5mm, the above solution is less satisfactory, as the film might fog through the slot which would have to be provided for the claw stroke. Another solution was therefore evolved for this gauge, and one camera recently on the market used special magazines which include the claw as well as the gate wholly inside the casing, this again being driven via a dog from the camera mechanism. Rather surprisingly, the cost of these 9.5mm. magazines to the purchaser is no greater than the equivalent length of film on a spool, though the manufacturers are bound to lose by this.

With 8mm. and 16mm., however, the price is considerably higher than that of the same amount of film on spools, and this is probably the main reason why magazine-loading cameras have never really caught on in this country (particularly in 8mm.), though they are fairly common in the U.S.

Unless the magazine housing is made to extremely close tolerances, focus is bound to be affected, as the lens to film registration will vary when the gate is inside the magazine. A similar, but sprocketless 16mm. magazine was used in some Bell & Howell and Ensign cameras (and gun-cameras derived from the latter), before the war, but this also is now obsolete. Incidentally, professional 16mm. and 35mm. cine cameras are also said to use magazines, though these generally do not have the gate built in (though at least two have the pressureplate on the magazine and the aperture and gate-skids on the camera); many of them, however, include driven sprockets inside the magazines for film transport.

#### CLAWS

(2). The second requirement of a camera is a method of transporting the film intermittently past the gate. This is accomplished by a claw, of which there are two main types. The sprung type is a specially shaped claw driven only up and down, and sprung forward against the film. On the downward stroke this engages a perforation and transports the film, but on the return stroke the claw simply glides over the surface. This method is cheap, but is not suitable with the central perforations of 9.5mm., as it might scratch film in the picture area; also, it does not give quite as great image steadiness as the fully retracting claw. With this the claw is given an in-and-out motion in addition to the up and down one, thus withdrawing the claw from the perforation during the return stroke.

With both types of claw, greatest screen steadiness is obtained if the claw position is the same in the camera and projector, as this cancels out perforation-

pitch inaccuracies in film stock. Film manufacturers hold their tolerances to extremely small limits, but by the nature of the process and due to wear in the punches and dies, the spacing between adiacent perforations is not identical. always (This is because a group of perforations are punched together, and the film then moved on

Key to -3 CLAW-TO-GATE SEPARATION procedure in this quoted guide.

Number of the perforation en-SATE o gaged by claw at top of its stroke is quoted in the camera details given. When claw 2 engages along-side or above 2 gate, number becomes negative

and registered by the already punched perforations; any wear in the registering action will affect the spacing at the junction of the two groups of perforations. Though the differences are extremely small, they may show up as unsteadiness under the gigantic magnifications encountered under projec-tion conditions.) For this reason many manu-facturers match the claw positions of their cameras

and projectors.

While the claw accelerates the film, it has to be brought to rest in the gate by gate-tension, usually by the pressure plate. As the film is also subject to tension from the take-up, which varies with the amount of film on it, and to drag from the supply spool or coil, the setting of the gate tension is to some extent a compromise, and, even so, slight picture unsteadiness remains. In order to isolate the gate from these tensions, a sprocket feed is sometimes employed with spool-load cameras, and with this notably steadier results can be obtained, particularly as the camera gets older. But this solution is relatively expensive, and the camera becomes a little more difficult to load, so this feature is normally found only in cameras intended for more advanced workers. Some designers try to effect a compromise by inserting sprung or rubber-covered rollers or pillars in the film path, which tend to give some isolation. For really first class steadiness on (mainly) some professional cameras, a register pin is employed near the gate, which engages a perforation while the film is being exposed and is withdrawn during pull-down.

#### Sprung Edge-Guides

Due to manufacturing tolerances and other causes, the actual width of film-stock can vary a causes, the actual widou of nim-stock can vary a little, the amount being laid down by international standards. The width of the camera gate must, of course, be great enough to pass film at the upper tolerance without risk of jamming; with film narrower than this there might, therefore, be a tendency for the film to weave from side to side in the gate, giving lateral unsteadiness of the projected image. Some manufacturers overcome this by fitting a sprung edge-guide at one side of the film, which press it against a fixed guide at the other side, and thus gives positive guiding whatever the width of the film.

During pull-down, the light-path to the gate must be interrupted, and this is done by a shutter. This may be of the reciprocating, rotary disc, or barrel type, though the latter is not used in current cameras due to its rather great bulk. There is little to choose between the other two types. Some advanced cameras have facilities for altering the open sector of the shutter and the uses of this are discussed in the appropriate sections below.

#### MOTORS

(3). The motive power for the intermittent and take-up mechanism is usually provided by a spring motor, with a governor for constant speed, which may be adjustable for various running rates, the uses of which are discussed below. A few but increasing number of cameras use electric motor drive usually run from a battery inserted in the camera. Normally these cameras have only one running speed, but recently a few variable speed electrically driven and governed cameras have appeared on the market. Professional cameras usually use electric drive, also, either with a fixed-speed motor, or with a variable-speed one used with a tachometer. Electric motor attachments are available for a number of cameras in the semi-professional class, operating either from batteries or from the mains. These give the cameras longer runs than could be achieved by spring-drive, and more constant speed. The latter is particularly necessary for shooting sound. In the simplest case, both the camera and film recorder can be driven by synchronous motors from the mains.

The camera release, lock-on run to enable the operator to appear in his own pictures, and singleframe facilities for tricks and titles. Some cameras feature a run-down stop or cut-out, which stops the camera before the power left in the spring drops sufficiently to affect the exposure or the speed of moving objects. Often this also doubles as a device to block the winding of the spring when it has reached full tension, so preventing over-winding.

#### FOOTAGE INDICATORS

(4). The camera must include some sort of indi-cator to show the amount of film used or remaining, and these can be either of the feeler type, operating from an arm resting on the film on one of the spools, or of the gear-driven type driven from the mechanism. The latter is more accurate (as the feeler can be influenced by variations of film thickness), but actually only shows that the mechanism is running; thus if the film should jam, the counter will keep on advancing. The feeler type, on the other hand, will quickly indicate if film is not being transported through the camera. The feeler is not suitable for use with chargers, though it is employed inside magazines to indicate the amount of film remaining.

#### LENSES

(5). The image to be recorded is formed by a lens. In the simplest instruments this is built into the camera, and as the short focal lengths used with narrow-gauge cameras have inherently a very great depth of field, there is no means of adjusting the focus on many of them, though supplementary lenses may be used for near objects.

Many cameras with built-in lenses have facilities

for widening and narrowing the field of view by means of lens attachments, and sometimes these are permanently mounted on a turret to provide convenient storage and enable them to be quickly swung in place. In general, these attachments will fit the lenses of one particular camera or manu-

facturer only.

To compensate for brightness differences, etc., of various scenes, the amount of light falling on the film can be varied by an aperture control. This usually takes the form of a continuously adjustable iris diaphragm, but on many of the simpler cameras so-called "Waterhouse" stops are used, consisting of a graduated series of holes

drilled in a ring which may be turned to bring a given hole just in front of, or behind, the lens. This is quite satisfactory in most respects, as the intervals chosen generally give a maximum exposure error of a ½ to ½ a stop; however, the system does not lend itself readily to making fades, and is harder to seal to prevent dirt entering the lens.

#### **VIEWFINDERS**

(6). Finally, means must be provided for showing the user the area being photographed. There are several types of viewfinders: the simplest cameras use a frame finder consisting of a peep-sight at the rear and an open frame or rectangle at the front. Such finders are reasonably accurate, but a little bulky. The exact view depends to a slight extent on the exact position of the eye at the peep-hole. The so-called optical finder is better in this respect: it consists of a simple telescopic system of two lenses, and for a given accuracy can be considerably smaller than a simple frame type.

Recently, in simpler cameras, there has been a tendency towards large finders, which give a near life-size view of the scene. Often these are, in fact, an enclosed version of the frame finder, with plain glass at either end to keep out dirt; sometimes the front glass carries coloured frames denoting the fields of view of various lenses. In the telescopic ("optical") finders also, the front element may carry engraved or coloured frames for this purpose, or accessory lenses may be interposed in the optical path.

#### Zoom and Positive Finders

A development of this is the zoom finder, in which the field covered may be adjusted continuously by moving an additional internal lens. For even better accuracy there is the so-called positive finder, which has interchangeable front elements to cater for different focal lengths, and in addition has the valuable property of showing the exact field covered even with the eye placed slightly off-centre of the eye-piece. This is achieved by forming a real image bounded by an aperture corresponding to that in the camera.

On cameras fitted with a lens turret (and using positive finders) the front elements are often mounted on the turret itself (or on an auxiliary turret geared to the lens turret), and so change automatically as a different taking lens is swung into Thus the user automatically sees the correct field of view in the finder, and does not have to bother (or remember) to set this separately—a great boon when working quickly or under poor light conditions.

All the above-mentioned finders suffer to some extent from parallax, due to the fact that the finder and lens see the subject from slightly different viewpoints. Some cameras have indications for limit of frame at close distances, and others provision for correcting for parallax by adjusting the position of the eye-piece or tilting the whole finder to make the areas of lens and finder coincide at a distance indicated on an associated scale. Only one type of camera is completely free from parallax, and this is the reflex, which has the additional advantage that it is possible to see whether the subject is correctly focused.

#### The Reflex Method

In this a portion of the light reaching the film is divided (in space or time) and some reaches the eye-piece. This can be achieved by putting a the eye-piece. partially reflecting surface between the lens and film, and deflecting about 10 per cent. of the light for viewing; but the result can be rather dim if fast film is used in the camera, and in some cases special lenses have to be used as the optical beamsplitting system upsets the lens corrections. The preferable (but more expensive) method is to split in time, using a mirror shutter. An angled mirrored surface mounted on this diverts the whole of the available light to the eye-piece while the shutter is closed during film-transport, i.e., about 50 per cent. of the time. The method can be used both with rotary and reciprocating shutters, but in both cases the path of the shutter must be controlled to very close limits for sharpness and accurate framing of the image. Many finders of the two latter types have means of adjusting the focusing of the eye-piece to cater for individual users eyesight aberrations.

These, then, are the basic camera feature variables, though there are some refinements which are discussed below in the appropriate sections. In the following list cameras have been arranged as far as possible in groups having similar specifications, though as some of these overlap a rigid classification is difficult. Unless otherwise mentioned, all cameras use spool loading, spring drive, and have no sprockets or any of the refinements mentioned

above

As is to be expected, price goes up with elabora-on. There is no need to pay for gadgets one has no intention of using, but at the same time one's possible future requirements must be borne in

### NON-INTERCHANGEABLE LENS. SINGLE SPEED CAMERAS: 8mm.

THE SIMPLEST cameras have a single, non-inter-changeable lens, and only one running speed, normally 16 f.p.s., though 18 f.p.s. has been adopted by some manufacturers, notably Paillard Bolex. The reasons for this have been fully discussed in A.C.W. in the past, but it suffices to state that 18 f.p.s. has been adopted as the standard projection speed for silent films by some standardising organisations, because it tends to give less flicker, and better quality sound with magnetic stripe.

Made in Germany; pressed steel construction; 11mm. f/2.5 fix-focus Agfa Kine Anastigmat lens, Waterhouse stops to f/16; optical finder, with parallax indicator marks, and socket to take finder adaptors for wide-angle and tele attachments; gate has sprung edge-guide; sprung claw engaging perforation +1; key-wound motor, runs about 30 seconds and then cuts out; exposure at 16 f.p.s. 1/45

second; cable release sockets for filming and single frames; feeler type footage counter, auto re-set; large sprung roller above and rubber-covered post below gate isolate it from spool tension; shutting door automatically closes gate; exposure calculator on door for 15°DIN film. Price: £28 1s. 10d., case, £3 13s. 6d.,  $\frac{1}{2} \times$  Curtar wide-angle attachment, £22 13s. 5d.,  $2 \times$  Telelongar tele attachment, £20 16s. 11d., both including finder conversion elements. Supplementary close-up lenses 31-6ft. and 2-31ft., £1 5s. 8d. each. Yellow and grey filters, £2 8s. 3d. each. Lens hood, 8s. 4d.

Bell & Howell 624B Rank Precision Industries Ltd. British made; die-cast construction; 10mm. f/1-9 fix-focus Super Comat lens, Waterhouse stops to f/16; life-size direct-vision finder, with rectangle for tele lens; also available with finder giving view of wide-angle attachment as well; parallax indication by centre frame; gate has fixed edge-guides; sprung claw engaging perforation +1; lever-



Above: Eumig Electric. Right: Kodak Brownie Movie II.



wound motor, runs about 30 seconds, then cuts out; provision for lock-on run and single frames; feeler footage counter springs open when camera door opens; aperture control includes "Sundial" exposure calculator for colour and black-and-white film. Price: £21 18s. 10d., ever-ready case, £1 16s. 9d., or combination case, £4 15s. 11d. ×2/3 wide-angle attachment (= 6-7mm.), £9 19s. 8d., ×2½ tele attachment (= 25mm.), £9 19s. 8d., both including leather case. Set of two filters, Haze and Colour A to D, and ½-metre close-up lens in leather case, £2 17s. 6d., same price for wide-angle/tele attachments. Pocket titting outfit, £3 is.

Eurnig Electric

Johnsons of Hendon Ltd.

Made in Austria; die-cast body; 13mm. f/2-8 fix-focus
Eurnig Eugon lens, iris diaphragm to f/22; optical finder,
with frame for tele attachment; retracting claw engaging
perforation +5; electric motor drive, powered by 4\(\frac{1}{2}\) volt
flat torch battery; provision for cable-release, lock-on
run, remote control, and single frames; geared footage
counter. Price: £27 1s. 8d., \(\frac{1}{2}\) wide-angle attachment,
£15 13s. 10.; \(\times 2\) ve tele attachment, £13 19s.

Keystone K.20 and K.20x Capri John Blishen & Co. (Note: Many Keystone cameras have a shoe for fitting a simple uncoupled exposure meter to the top, calibrated for 10 and 16 ASA; these models carry a suffix "x", and cost £5 16s. more than the corresponding camera without the meter.)

Made in U.S.; die-cast body; [3mm. f]2-3 fix-focus Elgeet lens, with Waterhouse stops to f/16; optical finder with frame for tele; gate has sprung edge-guide; sprung claw engaging perforation -1; lever-wound motor, with no run-down stop; single-frame release; footage counter; built-in type A to D conversion filter. Price: with wrist strap: K.20, £20 11s. 9d., K.20, £26 7s. 9d., case, £2 13s. 2d. No import license for tele attachment at present.

Kodak Brownie Movie 1/1·8, Model II

British made; pressed sheet aluminium body, die-cast
shutter-housing and lens-mount; 13mm. 1/1·9 fix-focus
Kodak Ektanon lens, Waterhouse stops to 1/16; folding
open frame finder, with coloured frames showing fields
of view for three focal lengths, and parallax correction
to 3ft. by adjusting position of rear peep-sight; gate has



Left: AK8. Centre: Zeiss Movinette 8.







Left: Bell & Howell 624B.

Above: Keystone K20X.

sprung edge-guide; sprung claw engages perforation —1; key-wound motor runs for about 40 seconds at constant speed, then slows down; exposure 1/32 second; lock-on run, but no provision for cable release or single frames; geared footage counter, can only be re-set with camera open; "sky-guide" exposure settings, and holder for Kodak exposure-guide card. Price: £18 6s. 2d., case, £1 14s. 11d.; 9mm. wide-angle attachment, £9 14s. 9d.; 24mm. tele attachment, £7 16s. 11d.

Rondo 38

Mayfair Photo Supply Co.
Made in Japan; restricted import; 13mm. f/1-8 fix-focus
lens with Waterhouse stops; large optical finder; sprung
claw engages perforation -1; lever-wound motor runs
7ft. before cutting out; feeler footage counter; shoe for
uncoupled meter. Price: expected to be in the region of
£13 when import permitted.

VEB Kamera & Kinowerke AK8 J. J. Silber Ltd. Made in Eastern Germany; die-cast light alloy body; 10mm. f/2.8 fix-focus Zeiss T lens, stops to f/11; optical finder with close-up parallax indication marks; gate has fixed edge-guides; retracting claw engages perforation +2; key-wound motor has limit stop to prevent overwinding, runs 30 seconds and then cuts out; exposure when filming 1/32 second; provisions for cable release, lock-on run and single frames; geared footage counter; rollers for isolation of gate from spool: socket for detachable handle for backwinding up to the amount the spring has run down (maximum 6ft.) to enable superimpositions and mixes to be made; warning indicator in viewfinder at beginning and end of film; audible length of scene indicator; will be available soon in various colours. Price: £19 8s. 2d., case, £3 13s. 2d. Abefot attachment available (£15 6s. 5d.) turning the camera into a semi-automatic coupled exposure meter model (see appropriate section).

Zeiss Movinette 8

Peeling & Komlosy
Made in Germany; pressed steel body; novel transverse
shape, held like a 35mm. still camera; 10mm. f/2-8 fix-focus
Zeiss Triotar lens, click-stops to f/16; optical finder, with
close-up parallax indication marks; shoe for accessory
wide-angle and tele finders; gate has sprung edge-guide;
sprung claw engages perforation +2; key-wound motor
runs for 25 seconds and then slows down; exposure 1/28
second; provision for cable release, but no lock-on run
(except by special locking wire release) or single frames;
feeler footage counter; no sprockets or rollers, drunken

loops formed automatically on loading. Price: £31 10s. 8d., case, £4 14s. 2d. Movigonar wide-angle and Movitelar tele attachments, £24 7s. 1d. each with finder.



Left: Agfa Movex 88.

#### NON-INTERCHANGEABLE LENS, SINGLE SPEED TURRET CAMERAS: 8mm.

MANY of the above are available in turret versions carrying wide-angle and tele attachments and often a hood for the basic lens.

Eumig Electric R

Johnsons of Hendon Ltd.

Some specifications as Electric, but carrying ×½ Eumicron and ×2 Eumacro attachments on turret, which also carries elements for adapting the field of view of the finder; these are changed automatically with the lens turret. Shoe on top of camera to take uncoupled exposure meter. Price: £38 7s. 3d.

Keystone K.26 and 26x, 1/2·3 and 1/1·8 John Blishen & Co. These four models are basically similar to the K.20, but are fitted with a basic 12·7mm 1/2·3 or fl1·8 fix-focus Elgeet or Bausch & Lomb lens, and 9mm. wide-angle and 25mm. tele attachments; the finder additionally covers the field of view of the wide-angle, and has coloured frames corresponding to the colours on the barrels of the various lenses for the normal and tele. Price: K.26 fl2·3. £39 15s. 3d., fl1·8, £42 13s. approx. The "x" version is £5 16s. dearer in both cases. Case, £3 5s. 5d.

Kodak Brownie Movie Turret 1/1 '9 Kodak Ltd.
As Brownie Movie f/1 '9 Model II, but with turret carrying 9mm. wide-angle and 24mm. tele attachment; also spring resting against supply spool to prevent film unwinding during loading. Price: £34 17s. 6d., case. £2 0s. 8d.

Rondo 8T Traveller

Mayfair Photo Supply Co.
Three-lens converter turret version of Rondo 8S (p. 694), fitted with ×½ wide-angle and ×2 tele attachments, giving focal lengths of 6·5, 13 and 26mm, all at f/1·8, the maximum aperture of the basic lens—third barrel provides hooding for this; large optical finder has fields of view of the three lenses marked. Price: very approximately, £25, when import permitted.

Right: (top)
Eumig Electric
R: (bottom)
Kodak Brownie
Movie Turret.











# NON-INTERCHANGEABLE LENS, VARIABLE SPEED CAMERAS: 8mm.

FOR many users a single running speed will be sufficient. However, there are occasions when other speeds of taking are advantageous. Thus, slow-motion effects can be produced by speeding up the camera; a pan or a shot from a moving vehicle will look smoother if taken at 24 or 32 f.p.s.; better sound quality is obtainable at 24 f.p.s., and that is the standard running speed for sound film. Accelerated motion, very effective for some comedy scenes, can be obtained by running the camera slower than normal; this can also be

of help when photographing static subjects in poor light, as long as little or no movement is visible in the scene.

The camera motor is normally controlled by a centrifugal governor. In variable speed models this is adjustable to give the required running speeds. Many cameras use a continuously variable control, on which intermediate values can also be set; these are normally calibrated at each end of the range only, the rest of the speeds falling into line following the law of the setting device. At least one manufacturer, however, goes to the trouble of individually calibrating each camera by placing the speed-setting mark at the appropriate point of the dial. Other designs have each speed individually adjusted by a set-screw, and in these cases it is not possible to set intermediate speeds. Generally speaking, however, this is no hardship.



Yashica 8EC.



Canon 8S.

Ganon 85

Made in Japan; restricted Import for professional users only; 13mm, ff 1-4 focusing lens in special Canon bayonet mount; twin range zoom finder, covering 6-5, 13 and 25mm. lenses on basic range, and 38, 50 and 75mm. in coloured frame: in addition, some of surrounding field can be seen

lenses on basic range, and 38, 50 and 75mm. In coloured frame; in addition, some of surrounding field can be seen if desired; also shows field of view with Canonscope 2× anamorphic attachment; finder has parallax correction

to 18in.; sprung claw engages perforation +1; ratchet key-wound motor, runs 6ft. of film; exposure at 16 f.p.s. 1/35 second; marked speeds 8, 12, 16, 24, 32, 48 and 64 f.p.s.; provision for single frames, cable release, and lock-on run; geared footage counter, with auto return which can be switched off if desired; audible click every 50 frames, and signal 50 frames before motor runs down. Price: on application.

Yashica SES
Japanese made. Note: Like all Japanese cameras, this is at present subject to import restrictions and available to bona fide professional users only. Aluminium alloy die-cast body; built-in 13-38mm. 1/2-8 focusing Yashinon zoom lens, lever operated, coupled to finder; sprung claw engages perforation +1; ratchet key wind of motor, runs 7ft. per wind before slowing down; exposure at 16 f.p.s. is 1/32 second; calibrated speeds of 8, 12, 16, 24, 32 and 48 f.p.s.; provision for single frames and lock-on run; geared footage counter with auto re-set. Price: to be announced.

Zeiss Movikon 8

Peeling & Komlosy Made in Germany; die-cast alloy body; novel transverse construction, held like 35mm. still camera; 10mm. fl/19 Zeiss Ikon Movitar lens focusing to 8in., and with click-stops to fl/16; optical finder with parallax close-up markers; shoe for wide-angle and tele accessory finders; gate has



Zeiss Movikon 8.

sprung edge-guide; sprung claw engages perforation +2; key-wound motor, runs 54ft. before slowing down; exposure at 16 f.p.s.; is 1/28 second, governed speeds of 16, 24, 32 and 48 f.p.s.; provisions for single frames, cable release, and lock-on run; geared auto re-set footage counter; no sprockets or rollers, drunken loops formed automatically on loading. Price: £40 2s. 9d., zip-pouch case, £4 10s. 2d.; leather ever-ready case, £5 19s. 2d.; x-\frac{1}{2} hovigonar and x-2 Movitelar attachments screwing into front of lens, £24 7s. 1d. each with finder. Titler, effects-box, compendium and lighting bar available.

#### NON-INTERCHANGEABLE LENS TURRET, VARIABLE SPEED CAMERAS: 8mm.

Elmo 8-W Rosley Products
Japanese; restricted import—see Yashica 8EC above; 10mm. ff/1-8 fix-focus lens, with 25mm. focusing tele-attachment on swing turret; iris is operated by lever at top of camera working in conjunction with an exposure calculator dial, and can be used for fading, the iris having a completely closed position; optical finder, changing automatically with turret, and having focusing eye-piece; ratchet key-wound motor transports 6ft. of film; exposure at 16 f.p.s. 1/35 second; marked speeds 8, 16, 24 and 32 f.p.s.; provision for single frames and lock-on run; feeler footage counter; backwind engaging top spool, release must be locked on. Price: to be announced.

Meopta Admira SIIa W. F. Dormer Ltd.
Made in Czechoslovakia; 12-5mm. f/2-8 Mirar and 35mm. f/3-5 Tele-mirar mounted on rotating turret but non-interchangeable, with focusing rings geared together; focusing to 31in.; optical finder with engraved rectangle for telephoto, whole finder pivots for parallax compensation to 12in.; claw engages perforation +5; sprocket feed; key-wound motor runs 8ft. per wind and then cuts out; marked speeds 10, 16, 24, 48 and 64 f.p.s., intermediate also possible; provision for single framer, cable release and lock-on run; geared footage counter; frame counter up to 50 frames; backwind against spring up to 80 frames. Price: including leather case, £56. A matte-box, iris and titler are available, also a Hyper-Mirar wide-angle attachment, but this is at present in short supply.



Admira 811a.



Elmo 8-V.

MENTION has been made above of backwind; this means a provision for winding back part (or all) of the already exposed film, and has two primary applications: dissolves, in which one scene is faded out, the film wound back, and the second scene faded in; for this the amount wound back need only be very short. Secondly for superimpositions, particularly titles on live scenes, etc.; for this rather longer lengths are needed.

Methods of achieving backwind fall into two

Methods of achieving backwind fall into two types: in one the film is transported backwards by the claw and/or sprockets by turning an auxiliary handle on the camera; winding the mechanism backwards also winds up the motor spring, so the amount of film that can be wound back is determined by the amount of film run off since the motor was last wound. In one camera, provision is made for de-clutching the motor from the mechanism, and any amount of film can then be wound back.

#### Wind-back with Sprocketless Cameras

Many cameras provide some means of drive to the top spool to take up the film fed back, as it might otherwise jam; in the simplest case this may be a finger-operated knob in the camera door contacting the feed spool. A frame-counter is a very useful accessory when winding back, but usually the amount may be estimated very closely by the number of turns of the wind-back handle.

The second type of wind-back device is much simpler, but can be used only with sprocketless cameras in which, at rest, the claw is not in engagement with the film, or can be made to disengage (e.g., a normal sprung claw will not allow film to be pulled past it backwards). It consists simply of a handle or knob engaging the supply spool, and when turned drags the film back through the gate for any desired amount. The device is extremely simple and efficient, and imposes no limitations on the amount of film that may be wound back, but estimation of the exact amount may be a little difficult as this will depend on the amount of film on the spool, i.e., the diameter. It is really rather surprising that this simple sort of backwind mechanism has not been employed more widely; in fact, it has come into use only comparatively recently.



Cima D8.



Yashica 8S.



Above: Miller S.
Right: Bolex C8S.



#### INTERCHANGEABLE LENS, SINGLE SPEED CAMERAS: 8mm.

NON-INTERCHANGEABLE lens cameras are quite suitable for many users, but for those who need a wider selection of lenses than can be obtained with converters, cameras are made on which lenses may be interchanged quite simply. Whereas converter attachments normally only fit a given camera or lens, interchangeable lenses can be used on a vast variety of cameras. This is because of international standardisation, which has set up two standard mounts to which most manufacturers adhere: the D-mount for 8mm. cameras, and the C-mount for 16mm. cameras, and used on some 9-5mm. cameras also. A few manufacturers still use their own mounts, but their number is getting fewer.

In general, camera manufacturers do not make their own lenses, but by agreement fit those of a given make or makes. In the listing below, only the lens considered as standard is quoted, and the other lenses are listed separately under the appropriate section on p. 710. Note that due to differences in Purchase Tax, a lens and camera bought separately cost more than the camera bought complete with the same lens. In addition, most manufacturers will not sell a camera without a lens, so where body-only prices are quoted these are for use as a guide in conjunction with the lens lists only.

Gime D8

J. J. Silber Ltd.

Made in Germany; die-cast alloy construction; 12-5mm. f/2-5 fix-focus Isco Westarit Iens in D mount; optical finder with parallax indication; fixed edge-guides in gate; pecker claw engages perforation +4; key-wound motor, runs 6ft. before slowing down; exposure 1/32 second; two cable-release sockets, one for single frames; feeler footage counter. Price: £24 19s. 11d., case, £3 6s. 1d.

Miller 8 Miller Cine Co. Ltd.
British made; die-cast body; 12-5mm. f/2-5 fix-focus
National Optical lens in D mount; optical finder; fixed
edge-guides; retracting claw engages perforation +3;
key-wound motor rums-6ft. before slowing down; exposure
1/32 second; provision for single frames and lock-on run;
feeler footage counter. Price: £19 3s. 8d., rigid case,
£2 6s. 6d., ever-ready case, £3 6s. 10d. Can be converted
to variable speed model.

Paillard Bolex C88

Made in Switzerland; alloy body; 12:5mm. f/2:5 fix-focus SOM-Berthiot Lytar lens in D mount; optical finder; gate has fixed edge-guides; retracting claw engaging perforation +1; ratchet-key wound motor runs 7ft. at 18 f.p.s. and then cuts out; provision for single frames, cable release, and lock-on run; geared, auto re-set footage counter. Price: £34 f7x, 6d. With 10-30mm. f/2 Pan Cinor

30 zoom lens, £113 18s. 6d. Kern lenses also available (see list). For calculation purposes, price of body only, £25 11s. 6d., but camera is not sold without a lens unless the user already owns a Bolex 8mm. model with Kern lenses, and wishes to obtain a further body as a second camera.

Yashica 88

Japanese made; see Restriction note on p. 696; aluminum die-cast case; 13mm. f/1-9 focusing Yashikor in D mount; zoom finder for 6-5, 13, 25 and 38mm. lenses; sprung edge-guide in gate; sprung claw engaging perforation +1; ratchet key-wound motor, runs 7ft. before slowing down; exposure 1/32 second; provision for single frames and lock-on run; geared footage counter, auto re-set; film-speed reminder dial. Price: to be announced.

#### 9.5mm.

Pathe Lide I

Pathéscope (G.B.) Ltd.
French made; light alloy die-cast body; 50ft. spool loading;
20mm. fil-9 Berthiot Cinor B in C mount, with click-stops
to fil-6 and focusing to 2ft.; optical finder, with engraved
frame for 50mm. telephoto; fixed edge-guides; retractable
claw engages perforation +1; sprocket feed; key-wound
motor, runs for 20ft. before slowing down; exposure
1/32 second; provision for cable release and lock-on run;
geared footage counter; attached wrist strap. Price: £49 14s.
including plastic zip case.

Pathe Motocamera H
Pathéscope (G.B.) Ltd.
British made; cast alloy case; 25-28ft. charger loading;
20mm. f/1-9 fix-focus or focusing National Optical lens

in Pathé screw mount : optical finder, engraved for tele, narallax correction an optional extra; fixed edgeguides; twin retractable claw engages perforation +3 and 4: key-wound motor runs 15ft, before slowing down; guillotine shutter, exposure 1/36 second. Variable speed model also availablesee appropriate section; provision for single frames and lock-on run; geared footage counter. Price: with fix-focus lens, £29 17s. 7d., with focusing, £41 17s. Parallax compensated finder, £2 %s. 10d. extra. 50mm. f/3.5 tele-photo, £26 3s. 2d., case, £2 6s. 6d.

Pathe Lido 1.





Pathe Motocamera H.

Pathe Prince.

#### Pathe Prince

Pathéscope (G.B.) Ltd.

British made; passivated Mazak zinc alloy die-casting; simplified and re-styled version of H. Details as for H, but fitted with 23mm. 172-8 fix-focus Colotar in Pathé acrew mount, finder without tele engraving or parallax correction; carrying loop attached at top of body. Single frame release may be used for taking still pictures, for projection by the Princess projector (q.v.); gate-holder hinges back for cleaning. Price: £17 17s., including a nylon sting case. Also available with a National Optical 171-9 fix-focus or focusing lens at £26 11s. 4d. and £38 15s. 5d. respectively.

## INTERCHANGEABLE LENS, NON-TURRET, MULTIPLE SPEED CAMERAS: 8mm.

Bauer 886

Made in Germany; die-cast alloy body; 12-5mm. f/2-5 fix-focus TTH Trital in D mount; optical finder, with mask for tele—attachment required for wide-angle; parallax indication; gate has sprung edge-guide; sprung claw engages perforation +2; key-wound motor runs 6ft. before slowing down; exposure at 16 f.p.s. 1/30 second; governed speeds 8, 16, 24 and 48, but not intermediately; provision for single frames and cable release; geared footage counter. Price: £33 18s. 7d., suede case, £3 4a. 10d., hold-all case, £4 19s. 2d.

Bell & Hewell 605A Spartster Rank Precision Industries Ltd.
British made; die-east body: 12·5mm. f/2·5 fix-focus TTH
Trital lens in D mount; optical finder, with swung masks
for tele, adapter available for wide-angle; sprung edgeguide in gate; sprung claw engages perforation +1;
key-wound motor, runs 4ft. and then cuts out; exposure
at 16 f.p.s. 1/35 second; continuously variable speeds,
individually calibrated at 8, 12, 16, 24 and 32 f.p.s.; provision for single frames and lock-on run; geared footage
counter; exposure calculator. Price: £29 4s. 2d., or with
f/1-9 focusing lens, £36 3s. 8d., sheath case £2 0s. 8d.,
ever-ready case, £3 9s. 9d., combination case, £5 4s. 8d.,
pocket titing outfit, £3 1s. Soon to be discontinued.

Cima D8A

Made in Germany; die-cast light alloy body; 13mm. fl.19
focusing Steinheil Culminon lens in D mount; optical
finder with parallax indication; fixed edge-guides in gate;
pecker claw engaging perforation +4; key-wound motor
runs for 6ft. before slowing down, exposure at 16 f.p.s.
1/32 second; marked speeds 8, 16, 24 and 32 f.p.s.; provision
for single frames and cable release; feeler footage counter.

Price: £29 19s. 6d., case, £3 6s. 140

Eresam Gamex VL.

Apparatus & Instrument Co.
Made in France; aluminium alloy die-cast construction;
12-5mm fi.19 SOM-Berthiot Cinor B in special Camex
bayonet mount, focusing to Ift.; zoom finder covering
6-25, 12-5, 20, 35, 50, 75 and 100mm. lenses, parallaxcorrected down to ½m; gate has fixed edge-guides; retracting



Left to right: Gevaert Carena; Specto Colorshot; Bauer 88C; Camex VL.



claw engaging perforation +4; key-wound motor runs 12ft. and then cuts out; exposure at 16 f.p.s. 1/38 second; marked speeds 8, 16, 24 and 32, intermediate settings possible; provisions for single frames, cable release and lock-on run; geared footage counter; frame counter; backwind against spring. Pricez 49 14s., or with f/2-5 fix-focus, £43 15s. 4d., ever-ready case, £3 16s. 9d. Other lenses by Angenieux, Cimac and SOM-Berthiot (See lens section).

**Gevaert Carena Double Eight** Gevaert Ltd. This camera is of revolutionary construction, having a cylindrical grip housing the spring motor, and fitted with a trigger release. The motor is wound by rotating the grip, and the camera may conveniently be operated with one hand. Made in Liechtenstein; light alloy casting, pressed aluminium cover; 12.5mm. f/1.9 SOM-Berthiot Cinor Il lens in D mount, with click-stops to f/22 and focusing to 8in.; optical finder, in which spirit level is visible as an aid to levelling camera; slot for masks for other lenses; parallax compensation to 2ft.; sprung edge guiding pin in gate; sprung claw engages perforation +1; sprung arm above gate to isolate supply-reel tension; motor wound by turning cylinder grip, runs 7ft. of film and then cuts out, and is fitted with a state of wind indicator; exposure at 16 f.p.s. 1/35 second; individually adjusted speeds 8, 16, 24 and 32 f.p.s. (but not intermediately); provision for single frames, cable release, and lock-on run; geared footage counter with auto re-set; film memory dial. Price: £39 16s. 4d., case, £4 17s. 1d.

Meopta Admira 8E

W. F. Dormer Ltd.

As Admira 8IIa (p. 696), but with 12-5mm. f[2-8 Mirar in Meopta special screw mount, and no turret, backwind or frame counter. Price: with leather case, £33 5s.

Miller Ca. Miller Co. Ltd.

As Miller S (p. 697), but with variable speeds 8, 16, 24, 32 and 64 f.p.s. and intermediately, and a viewfinder mask curret for 1 and 14in. lenses. Price: with 12-5mm. fl2-5 fix-focus National Optical lens in D mount, £26 3s. 2d., or with 13mm. f/1-9 focusing Dallmeyer, £34 17s. 6d., cases as Miller S.

Noris 8D

Luminos Ltd.

Made in Germany; 12-5mm. f/2-5 Isco Westarit in D
mount, fix-focus, but calibrated mount for rough focusing
by unscrewing lens—alternatively with 13mm. f/1-9 focusing







Cima D8A.



Bolex C8.



Miller CA.



Specto 88.



Noris 8D.



Pathe Lido 8.

extra. Paillard Bolex C8 As Bolex C8S (p. 697), but with 12.5mm. f/2.5 fix-focus Yvar lens, zoom finder covering 12.5, 25 and 36mm. lenses, and variable speeds 8, 12, 16, 24, 32, 48 and 64 f.p.s. Price: with case, wrist strap and cable release, £41 15s. 10d., or with 13mm. f/1.9 focusing Yvar, £55 4s. 5d., or with 12-5mm. f/1-5 focusing Switar, £75 11s. 3d., or with 13mm. f/0-9 focusing Switar, £89 19s. 6d. Body only, £30 4s. 6d.—but see note on p. 697.

Steinheil Culminon; optical finder, frame for tele; shoes on door for accessory zoom finder for 6.5-36mm., with

Pathe Lide 8

Pathéscope (G.B.) Ltd. Made in France; die-cast alloy construction; 50ft. spool loading; 12.5mm. f/1.9 SOM-Berthiot lens in D mount; optical finder with tele frame, wide-angle swing-up lens, and parallax correction; retracting claw engaging perforation +1; sprocket feed; key wind, no cut out; marked speeds 8, 16, 24 and 32 f.p.s.; provision for single frames, cable release, and lock-on run; geared footage counter, auto re-set. Price: £69 15s.

Specie 38 and Colorshot

Specto Ltd. These cameras are similar, but the Colorshot has a different front plate and lens with a "Follow the sun" indicating dial for aperture setting.

Made in Britain; aluminium alloy die-cast body; 12.5mm. f/2.5 fix-focus National Optical (Colorshot) or f/1.9 focusing Dallmeyer (88) lens in D mount; optical finder, with parallax indication at 6ft., and hinged mask for 14in. tele (88 only); gate has sprung edge-guide; retracting claw engages perforation +1; lever-wound motor, transports 14ft. per wind and then cuts out; exposure at 16 f.p.s. 1/36 second; individually calibrated speeds of 12, 16, 24 and 48 f.p.s., but not intermediately; provisions for single frames and lock-on run; geared footage counter; camera opens in two halves along the mechanism plate, leaving a flat surface for loading and cleaning. Price: Colorshot. with f/2.5 fix-focus lens, £26 14s. 9d. 88, with f/1.9 focusing lens, £40 19s. 7d., sling case, £1 13s. 2d., de luxe case, £3 14s.



Pathe National H

#### 9.5mm.

Pathe Motocamera H with variable speed

Pathéscope (G.B.) Ltd. As Pathe H (p. 697), but with variable speeds 8, 16, 24 and 32 f.p.s. Price: with f/1-9 fix-focus lens, £31 0s. 10d., with f/1.9 focusing, £43 0s. 3d., parallax compensation, £2 8s. 10d. extra.

Pathe National II Pathéscope (G.B.) Ltd. French made; alloy cast body; 25-28ft. charger loading; 20mm. f/1-9 National Optical lens, focusing to 2ft., in Pathe screw mount; optical finder, with engraved rectangle for telephoto, and swing-up lens for wide-angle; parallax corrected to 3ft.; fixed edge-guides; retractable twin claw, engaging perforations +3 and +4; key-wound motor, runs 20ft, and then cuts out; exposure at 16 f.p.s. 1/32 second;

speeds 8, 16, 24 and 32 f.p.s.; provision for single frames, cable release, and lock-on run; geared footage counter, auto return when door is opened; carrying loop attached to top of camera; gate holder hinges back for cleaning. Price: £48 16s. 6d., case, £2 12s. 4d.

#### I6mm.

Bell & Howell 603 Autoload Rank Precision Industries Ltd. British made; die-cast alloy body; 50ft. Kodak magazine loading; 20mm. f/1-9 focusing TTH Super Comat Sunomatic lens, giving sun-symbol exposure setting for films of 10 and 32 ASA, in special mount which also takes C mount lenses; positive finder; sprung claw engages perforation +1; key-wound motor, transports 124ft. and then cuts out; exposure at 16 f.p.s. 1/43 second; calibrated sperds 16, 24, 32, 48 and 64 f.p.s., intermediate speeds also possible; provision for single frames and lock-on run; feeler footage counter inside magazines, which may be interchanged within a few seconds without wasting any film; exposure calculator on door. Price: £75 17s. 1d., or with lin. f/1-4 Ivotal, £89 16s., sheath case, £3 9s. 2d., combination case, £7 11s. 2d.

Cine-Kodak K.100 Made in U.S.A.; available against special import licence to professional, medical and scientific users only; dio-cast aluminium alloy body; 100ft. spool loading; 25mm. f/1-9 or f/1-4 Cine Ektar II lens, focusing to 12in., in type C mount (Kodak lenses in type S mount need adapter for C); positive finder, with eye-piece focusing, shows





Bell & Howell 603 (New version).

Bolex HI6M with zoom.



Admira 16A Electric

some of surrounding field through yellow filter, has parallax indication marks; sprocket feed; will accept single perforated film; lever-wound motor, with indicator showing length of run remaining, runs 40ft. of film; exposure at 16 f.p.s. 1/35 second; marked speeds 16, 24, 32, 48 and 64 f.p.s., intermediate settings possible; provision for single frames and lock-on run; geared footage counter; provision for hand-crank forwards, and backwards up to 2ft.; also for drive shaft for electric motor drive (1,800 r.p.m. for 24 f.p.s.). Price: with fil-9 lens, £174 7s. 6d., with fil-4, £238 6s. 3d., field case, £11 0s. 11d., hand-crank, £12 9s. 11d., motor-drive shaft, £7 6s. 11d.

Meopia Admira 16A Electric W. F. Dormer Ltd. Electrically-driven, with 10 volt nickel-cadmium accumulator contained in pistol-grip attached to underside of camera. This has sufficient capacity to run about 5 rolls at each charge, and a charger is included in the purchase price. A green light is visible in the viewfinder if camera is up to speed and hence battery up to voltage, and goes out as this nears exhaustion.

Made in Czechoslovakia; aluminium alloy die-cast body; 100ft. spool loading; 20mm. f/1-8 Meopta Openar lens, focusing to 11ft., in special Meopta screw mount, though an adapter for C mount lenses is available; optical finder, with adapter lenses available for other focal length lenses; sprung edge-guide in gate; retracting claw engages perforation +1; sprocket feed; exposure at 16 f.y.s. 1/36 second; governor on electric motor for 8, 16, 24 and 32 f.p.s.; the camera can be controlled from the start-button on the front of the body, by cable release from the pistol grip or elsewhere, or by remote electric control. In the first two cases, the start button operates both the electrical and mechanical release, and when released the camera stops instantly; with remote control the mechanical release is disengaged; feeler footage counter; camera will accept single-perforated film. Price: complete with pistol grip containing battery, and charger, £112, spare battery, £15, set of seven filters, G2, G3, GR, GGR, RB, XX, and UV, £11 11s., titler designed for this camera, £7 10s., plug, cable and switch for remote control, £6 6s.

Paillard Bolex H16M Cinex Ltd.

Made in Switzerland; alloy body; 100ft. spool loading; standard lens supplied; 25mm. 7/1-8 focusing SOM-Berthiot Lytar in C mount, zoom lenses and other Kern lenses.

available: zoom finder (P.C.12) for 16, 25, 50 and 75mm. lenses, parallax correction to 11ft.; gate has lateral spring with set tension; retractable claw engages perforation +1 on forward run-second claw comes into use during reverse cranking (thus giving unaltered frame-line), engaging perforation -2; twin-sprocket feed; loop-formers for automatic lacing; lever-wound motor, runs 16ift. before cutting out; exposure at 16 f.p.s. 1/40 second; marked speeds of 12, 16, 18, 24, 32 and 64 f.p.s., intermediate settings possible; provision for de-clutching motor, and hand-cranking any desired length forwards or backwardsalternatively driving by electric motor; provision for single frames-either instantaneous or time exposures (in the latter, shutter remains open as long as exposure button is kept depressed); lock-on run; adapter necessary for cable release; geared footage counter, auto re-set; frame counter. Price: £99 19s. 6d., or with Pan Cinor 70 17-5-70mm, f/2-4 zoom lens, £222 0s. 9d., other lenses see Kern. Price of body only, £75 11s. 3d.—but camera not sold without lenses. Cases from £10 9s. 3d.; pistol grip, £7 10s.; surefire grip, £6 5s.; camera base for standing on flat surface, £2 19s. 4d.; prismatic gate focuser, £9 1s. 8d.; cable releases, £1 17s. 2d. (20in.) and, £2 8s. 10d. (40in.); shoulder gunstock for steady holding, particularly with long-focus lenses, £11 12s. 6d.; electric motor (a.c./d.c.) for 12-32 f.p.s., £29 1s. 3d., or complete with five batteries and special carrying case, £40; transformer for operation from 90-300 volts, £7 16s.; all aluminium tripod, £30 4s. 6d.; underwater case with viewfinder, neutral filter, camera clamping base, in wooden carrying case, £174 7s. 6d.; widescreen attachment, with adapter and viewfinder mask for 25 and 50mm. lenses, £76 14s. 6d.

Pathe Lido 16

Made in France; light alloy die-cast body; 50ft. spool loading; 25mm. f/1-9 focusing 500M-Berthiot lens in C mount; optical finder, with engraving for telephoto lens and swing-up lens for wide-angle, parallax compensated; retractable claw; sprocket feed; key-wound motor transports 18ft. before slowing down; exposure at 16 £p.s. 1/32 second; governed speeds 8, 16, 24 and 32 £p.s.; provision for single frames, cable release and lock-on run; footage counter. Price: without lens, £59 5s. 10d., including plastic case. Lens as above, £26 3s. 2d. extra.

#### INTERCHANGEABLE LENS TURRET CAMERAS: 8mm.

Note: Reflex cameras and those with a coupled exposure meter are listed in separate categories.

CHANGING lenses takes time, and one has to have somewhere to keep spare lenses. A turret of several lenses solves these problems.

Area 803A Technica Minster Trading Co.
Japanese made; restricted import to professional users only; die-cast body; three-lens turret, carrying 6.5, 13 and 38mm.

f/1-4 focusing Cine-Arco lenses in D mounts, also positive finder elements which change automatically with lens change; parallax correction through prisms supplied; also critical focuser through taking lens, showing aerial image through same eye-piece as used for positive finders; sprung edge-guide in gate; key-wound motor runs 9ft. and then cuts out; exposure at 16 f.p.s. 1/35 second; governed

speeds 8, 16, 24, 32 and 64 f.p.s.; provision for single frames and lock-on run; geared footage counter visible in viewfinder, auto re-eet; frame counter; backwind (on top spool—any amount); variable shutter 165-0°; built-in uncoupled exposure meter for 10-200 ASA films. Price: to be announced, includes fitted velvet-lined hide case.

Area 804 Minster Trading Co. Japanese made; restricted import to professional users; three-lens turret, carrying 6-5, 13 and 38mm. 1/1-8 Cine Areo lenses in D mounts; 200m finder 6-5-38mm., gear-coupled to turret to agree with lens in taking position; parallax compensated to 1\frac{1}{2}ft.; key-wound motor, fitted with cut-out; governed speeds 8, 12, 16, 24, 32 and 48 f.p.a.; provision for single frames, cable release, and lock-on run; geared footage counter; variable shutter 165-0°. Price: to be announced.

THE VARIABLE shutter fitted to the two previous (and other) cameras is useful in producing fades without altering the depth of field of the image, as would happen with iris fades; only thing to watch is that fast-moving objects may become jerky when small shutter angles are reached. Other uses for the variable shutter are in place of a neutral density filter if one wants to work at a larger aperture than circumstances otherwise warrant. In particular, it may be used to help selective focusing, by working at a large lens aperture. Also, if films are wanted for analysis, blurring due to movement on individual frames may be reduced by working at a small shutter angle, but projected results may look jerky.

Bell & Howell 172A Auto-8 Explorer

Rank Precision Industries Ltd.

Made in U.S.A.; Kodak magazine loading; 12-5mm. f/1-7 focusing lens on twin-lens turret with special Bell & Howell lens mounts; positive finders, mounted on turret to change automatically with lens; key-wound motor runs 9ft.; marked speeds 16, 24, 32, 48 and 64 f.ps.; geared footage counter. Price: £87 10s., sheath case, £3 10s., combination case, £5 5s., extra positive finders, †in., £7 17-5.6d., 14in., £5 5s.

Bell & Howell 605B Sportster Duo

Rank Precision Industries Ltd.

As 605A (p. 698), but fitted with a twin swing turret for two D mount lenses, and positive viewfinders, with front elements mounted on turret to change automatically with lens. Price: with 12-5mm. f)2-5 fix-focus Trital, £34 17s. 6d., or with f/19 focusing Serital. £41 17s.

Bell & Howell 605C Sportster Tri-Lens

Rank Precision Industries Ltd.

As above, but fitted with a rotating triple turret with three D mounts, and critical focuser giving magnified upsidedown image when taking-lens is awang 180° on turret.

Price: with 12-5mm. f/2-5 fix-focus Trital, £42 14s. 5d., or with f/1-9 focusing Serital, £49 13s. 11d., combination case, £5 4s. 5d.

Canon 8T J. J. Silber Ltd.
Twin-lens turret version of Canon 8S (p. 695), also fitted
with critical focuser; turret has locking lever. Price: on
application.

Super Christen B3

Made in France; twin lens D mount sliding turret, fitted with 12-5mm. f(2-5 fix-focus SOM-Berthiot Cinor B lens; optical finder with mask for 35mm. lens and with parallax correction and focusing eye-piece; curved gate, with front sprung; retracting claw engages perforation +2; marked speeds 12, 16, 24 and 32 f.p.s.; provision for single frames and lock-on run; backwind against spring, top spool driven; geared footage counter. Price: £52 13s. Id.

Elmo SRT

Japanese made; restricted import, see p. 696; aluminium alloy die-cast body; turret with 6·5, 13 and 38mm. f/l·1 focusing Zunow-Elmo lenses in D mount; zoom finder for 6·5, 13, 25 and 38mm. lenses, with parallax indication; fixed edge-guides in gate; sprung claw engages perforation +1; electric motor drive, from 4 pen-light cells in a battery cartridge; remote control possible; 16 f.p.s. only, exposure 1/35 second; provision for single frames (by cable release) and lock-on run; geared footage counter, auto re-set. Price: to be announced.





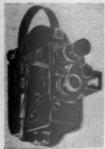


Top row (l. to r.): Arco 803A Technica; Arco 804; Canon 8T.
Bottom row (l. to r.): Bell & Howell 605B; Bell & Howell 605C; Bell & Howell 172A.













Super Christen B3.

Yashica 8T-2.

Rolex HR

Paillard Bolex BSV\$

Cinex Ltd.

Twin-lens D mount turret version of C8 (p. 699), normally fitted with 13mm. f/1-9 and 36mm f/2-8 focusing Yvar lenses; also fitted with a variable shutter, which may be operated when camera is running to provide fades; camera automatically stops when shutter is fully closed. Price: as above, but without case, £97 2s. 7d., or with f/2-5 fix-focus Yvar only, £59 5s. 9d., or with f/1-9 focusing Yvar, £72 14s. 4d. For other lenses see Kern list. Price of body only, for calculation purposes, £47 14s. 5d., but see note on p. 697.

Paillard Bolex H8 Cinex Ltd. Made in Switzerland; metal alloy construction; will accept 25, 50 and 100ft. daylight loading spools; three-lens D mount turret, standard lens 13mm. f/1.9 Yvar, focusing to 8in.; Octameter zoom finder covers lenses 6.5-75mm. (5.5mm. with adapter), parallax correction to 11ft.; gate has lateral springing with set tension; retracting claw engages perforation +3; twin sprocket feed, automatic lacing by trimming end of film square with knife provided, closing loop-forming guards, and presenting to upper sprocket-running the mechanism automatically forms the correct-sized loops; lever-wound motor runs 11ft. and then cuts out; exposure at 16 f.p.s. 1/40 second; marked speeds 12, 16, 18, 24, 32 and 64 f.p.s., intermediate settings possible; provision for de-clutching motor, and handcranking any desired length forwards or backwardsalternatively driving by electric motor; provision for single frames-either instantaneous or time exposures; lock-on run; adapter necessary for cable release; geared footage counter, auto return; critical focuser, eye-level focuser available as extra. Price: £128 9s. 2d., or with f/1.5 Switar, £148 16s.; accessories as for H16M, and eye-level focuser, £11 0s. 11d., rack-over parallax compensator, £7 11s. 2d. For other lenses see Kern. Price of body only for calculation purposes, £103 9s. 3d., but see note on p. 697.

Yashica ST-2 Japanese made; subject to import restrictions; twin-lens multiple speed version of 8S (p. 697); twin-lens D mount swing turret, with 13mm. and 38mm. f/1-4 focusing Yashinon lenses; marked speeds 8, 12, 16, 24, 32, 48 and 64 f.p.s.; other details as 8S. Price: to be announced.

#### I6mm.

Bell & Howell 70DR

Rank Precision Industries Ltd.

Made in U.S.A.; die-cast alloy construction; 100ft. spool loading; triple C mount lens turret, fitted with lin. f/1-9

TTH focusing lens; positive finders, on small turret geared to lens turret to change automatically with lens-change; parallax correction to 3ft.; retracting claw engages perforation +1; key-wound motor, runs 22ft. and then cuts out; exposure at 16 f.p.s. 1/28 second; calibrated speeds 8, 12, 16, 24, 32, 48 and 64 f.p.s. intermediate settings possible; provision for single frames and lock-on run; geared footage counter; sprocket feed; limited backwind, also unlimited forward hand-crank; critical focuser; camera will not run unless lens correctly centred in taking position. Price: £192.10s., combination case, £11 1s. 8d.

Bell & Howell 70HR

As 70DR, but fitted with a shutter stabiliser and Veeder footage counter. Price: with lin. f/1-4 focusing Ivotal, £296; 12 or 24 volt electric motor can be fitted—£76—which can run any desired length; with electric motor, 200ft. (£62) or 400ft. (£84) magazines can be attached; combination case, £16.

Bell & Howell 708

Slow motion camera, spring powered, running at 128 f.p.s. only; otherwise as DR. Price: with lin. f/1-4 TTH focusing Ivotal. £236, combination case, £16.

#### Bell & Howell 603T Autoload Turret

Rank Precision Industries Ltd.

Twin-lens turret version of 603 (p. 699), with twin-lens
C mount turret also carrying front elements of positive
finders, which thus changes automatically with lens change.

Price: with lin. f/19 focusing lens, £87 3s. 9d., or with
lin. f/14 Ivotal, £101 2s. 9d., combination case, £7 11s. 2d.

Bell & Howell 627B Rank Precision Industries Ltd.
Made in Britain; die-cast body; 100ft. spool loading;
twin-lens C mount swing turret, standard lens 20mm.
fil-9 focusing TTH Sunomatic; positive type finders,

Tell & Howell 70HR





Bolex H16T with stereo attachment.

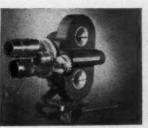
Bell & Howell 603T.







L. to R. Kodak Special II, Cine-Kodak K-100 Turret, Bell & Howell 70 DR.



front components mounted on turret to change automatically with lens-change; gate has fixed edge-guides; sprung claw engages perforation +1; twin sprocket feed; automatic lacing on the Bolex H pattern; loop formers open automatically when door is fitted; lever wound motor using negator spring system, gives an exceptionally long run—32ft.—and then cuts out; power reserve indicator; exposure at 16 f.p.s., 1/43 second; calibrated speeds \$\mathbb{B}\$, 16, 24, 32 and 48 f.p.s., intermediate settings possible; provisions for single frames (also by cable release) and lock-on run; feeler footage counter. Price: \$\mathbb{R}\$ : \$\mathbb{R}\$ : \$\mathbb{S}\$ : \$\mathbb{S}\$ of congressions of the control of the cont

G.B. Time Lapse Unit is available for this camera. It is in two parts—the shutter release unit, which attaches to the camera, and is connected via a cable to the control unit, operating from a 9 volt battery. This can be situated remotely from the camera, and has a calibrated scale for interval selection continuously variable from 1 f.p.s. to 1 frame every 15 seconds, this covering an interval of 21 minutes to \$2\text{ hours at one spring winding. } Price: \$28\$ 10s. A similar version for the 70 series of cameras is available at \$45.

Cine-Kodak K-100 Turret

Kodak Ltd.

Made in U.S.A.; available by special import licence only; turret version of K.100 (p. 699), fitted with three C mounts and positive finder elements on turret, so that finder automatically changes with lens change. Price: with 25mm. fl19 Cine Ektar II focusing to 12in., £197 12s. 6d., with fl14 ditto, £261 11s. 3d., field case, £12 4s. 2d.

Cine Kodak Special II Made in U.S.A.: available by special import licence only: film is carried in special 100ft. or 200ft. spool-loading detachable chambers which allow rapid interchange without fogging; diverging twin-lens turret for lenses in Kodak S mounts; normal lens 25mm. f/1.9 or f/1.4 Cine Ektar, focusing to 12in.; open optical finder, with interchangeable front elements for different lenses-carried on turret, so change with lens; parallax compensation to 2ft.; sprocket feed inside film chambers; lever-wound motor, will run 38ft. and then cut out, warning bell when nearing end of run; marked speeds 8, 16, 24, 32 and 64 f.p.s., intermediate settings possible; provision for single frames, lock-on run, hand-crank forward or reverse (against spring) by either a one or eight frame per turn shaft; geared footage counter and frame counter on camera, feeler counter on film chamber; variable shutter for fades, etc., stops motor

when fully closed, and buzzer sounds; provision for positioning effects masks in front of gate; critical focuser, springs out of way when release button pressed. Price: with one 100n. chamber and six masks, with f/1-9, £685; with f/1-4, £715, case, £22 10s.; spare 100ft. chamber, £212 10s.; 200ft. chamber, £317 10s.; Optical zoom finder for all lenses, parallax corrected, £105; Reflex finder image magnifier, allowing focusing from rear (100ft. chamber only), £90, both the latter including fitting at factory; adapting extra chamber for use of optical finder, £21; spacer rings for close-up work, £5 5s. per set.

Paillard Bolox H16T

As H16M (p. 700), but fitted with a three-lens C mount turret; standard lens fitted 26mm. f/1-9 focusing Pizar; critical focuser, with accessory for bringing this out at rear of camera, giving eye-level focus; all other features as on H16M. Price: £138 18s. 5d., or with 25mm. f/1-5 Switar, £136 18s. 10d., or with f/1-4 Switar, £173 4s. 4d. Other lenses see Kern list. Price of body only, £124 7s. 9d.—but camera not sold without lens. Accessories as for H16M. Also eye-level focuser, £11 0s. 11d.; rack-over parallax compensator, to put lens in viewing position in same place as taking position, £7 11s. 2d. Stereo attachment, with twin 12-5mm. f/2-8 Yvars, finder bracket and mask, special projection lens, screen and six pairs of polarised glasses, £.71 11s. 9d.



Bell & Howell 627B with G.B. Time Lapse Unit.

#### REFLEX CAMERAS: 8mm.

ALL finders suffer to some extent from parallax errors; even when they have correction for it, they see the subject from a different angle from the lens. Critical focusers enable the exact subject area to be seen, and sharpness and depth of field to be estimated, but for accurate results provision must be made for racking over the camera so that the lens occupies the same position during viewing as during taking. For many things it is a great advantage to be able to examine the image actually during shooting, and for this a reflex camera can

be used. It has the additional advantage of ensuring that a lens-cap, etc., isn't left on the lens, and of showing that a subject is in focus during the shot, as well as the effect of any lens attachments, etc.

Beaulisu MR8

Amplion Ltd.

Made in France; die-cast body; normally fitted with 9-35mm. [1/18 Angenieux focusing zoom lens in D mount; reflex finder via reciprocating mirror shutter, with focusing eye-piece; lever-wound motor fitted with cut-out; exposure at 18 f.ps. 1/50 second; marked speeds 12, 18, 24, 48 and







Regulieu TR8.

Beaulieu MR8.

Camex Reflex with Berthiot zoom,

64 f.p.s., intermediate settings possible; provision for cable release; feeler type footage counter; frame counter to 100 frames; backwind for unlimited amount by key engaging top spool; variable shutter. *Price:* to be announced.

Amplion Ltd. Three-lens D mount turret version of MR8, normally fitted with 6.5mm. f/1.8 fix-focus and 12.5mm. and 38mm. f/1-8 focusing Angenieux lenses. Price: to be announced. Apparatus & Instrument Co. **Ercsam Gamex Reflex** Similar to Camex VL (p. 698), but with reflex finder showing aerial image and cross-wires in place of zoom finderreflex viewing works via a small prism cemented to front of reciprocating shutter, giving full brilliance viewing; provision can be made for synchro-flash (for specialised applications); marker in finder shows beginning and end of film. Price: with 12.5mm. f/1.9 focusing SOM-Berthiot lens in special Camex bayonet mount, £96 15s. 7d ; Polyfoc zoom attachment for use with 12.5-35mm. lenses, £42 16s. 2d. New Angenieux zoom lens 9-35mm, f/1-8, £65 2s. 7d. Other lenses by Angenieux, Cimac and SOM-Berthiot listed in section under lenses. Ever-ready hide case, £3 16s. 9d., de luxe case for Camex and accessories, £10 4s. 4d. Attachments for scientific use: macro attachment, £7 16s. 3d.; column support, £42 14s. 5d.; micro attachment, 17s. 6d.

#### 9.5mm.

Pathe Webo M or Special Pathéscope (G.B.) Ltd.
Details identical with 16mm. version (p. 705), except that
finder has ground-glass over whole picture area.

#### I6mm.

Rank Precision Industries Ltd. Professional camera, made in Germany; light alloy die-cast body; basically takes 100ft. spools (including single perforation and B-wind), but external magazines are available for 200 and 400ft. roll loading, which attach to top of camera in place of small plate; magazines need separate take-up motor-one motor will serve for any number of magazines, and is quickly attached by two locking bars; electrical connection made automatically; diverging three-lens turret, with special Arri mounts-camera normally sold without lenses; reflex focusing via inclined mirror shutter, shows 10 × magnified ground-glass image: focusing eye-piece; gate has fixed edge-guides; retracting claw engages perforation +1, and register pin perforation 0; twin sprocket feed; interchangeable 8 volt electric motor, normally variable speed-camera fitted with tachometer up to 50 frames; switch for reverse running; governed motors for 24 or 25 f.p.s. available for specialised use; geared footage counter on camera reads to 118ft., also frame counter up to 40 frames; magazines have feeler counter. Price: of camera alone, approximately, £500. Many accessories available including blimp for sound shooting. Also a stripe attachment, turning it into a selfcontained sound camera.

Beaulieu R16 Amplion Ltd.

Made in France; 100ft. spool loading, takes single perforated

film: three lens C mount turret, normally fitted with 10mm. f/1-8 fix-focus, 25mm. focusing, and 75mm. f/2-5 focusing Angenieux lenses; reflex finder, via reciprocating mirror shutter, gives 10× magnified image and has focusing eye-piece; also optical finder for 25mm. lens; claw retracts automatically when gate opened; sprocket feed; lever-wound motor runs 14ft. and then cuts out; exposure at 16 f.p.s. 1/40 second; marked speeds 8, 16, 24, 32, 48 and 64 f.p.s., intermediate settings possible; provision for cable release and lock-on run; additional cable release sockets for single frame exposures, either instantaneous or brief time (shutter remains open as long as release is pressed); auto re-set footage counter; frame counter up to 100 frames; backwind against spring, with one-way clutches on spools; also forward hand-crank (unlimited). Aperture on turret through which film can be seen while running off leader, to enable one to see perforations at end of leader; audible signal each foot of film run. Price: to be announced. Small 24 volt electric motor available, which plugs into shaft near bottom of camera, and can drive up to 48 f.p.s. (speed controlled by the camera's governor). Pistol grip available.

Ectair Cameflex 35/16 W. F. Dormer Ltd. Professional camera, made in France; special model will run both 35mm. and 16mm. film-it is only necessary to insert 16mm. gate and use 16mm. magazines to change from 35mm. to 16mm.; film contained in separate magazines which clip on to camera body and also include the pressureplate for the gate; magazines to hold 100, 200 and 400ft. spools or rolls are available, each including sprocket feed in magazine; can take single-perforated B-wind film; diverging three-lens turret, with special Caméflex mounts; camera normally sold without lenses; reflex focuser via inclined mirror shutter; focusing eye-piece; engraved reticle shows 16mm, field in centre of 35; normally driven by variable speed 6-8 volt motor, used in conjunction with tachometer reading to 40 frames; 24 volt variable speed, and 220-30 volt synchronous motors also available; also a spring-drive for use with 100ft. magazines only; sprung claw-the 16mm. claw is recessed behind the 35mm. one so as to clear the wider film; variable shutter 200-40°. not adjustable while camera running. Price: of camera alone, £547 ex-works. Many accessories available.

Paillard Bolex H16 Reflex

Cinex Ltd.

Details as H16T (p. 703), but fitted with reflex focusing in place of critical focuser, and with filter slot; also with Octameter finder covering 16, 25, 35, 50, 63, 75, 100 and 150mm. lenses in place of P.C.12 finder. Reflex focusing takes place via a partially reflecting prism system between lens and shutter, diverting approximately 10 per cent. of light to the eye via focusing eye-piece; because of extra glass in light path, special lenses must be used for focal lengths of 50mm. and under. These are marked RX, and cannot be used on normal C mount cameras; with longer focal lengths normal C mount lenses may be used. Price: with 25mm. fil-15 Pizar RX, £203 8a. 10d., with fil-4 Switar RX, £219 4s. 4d. Other lenses, see Kern list. Price









Bolex H16 RX-VS.



Pathe Webo M60. Beaulieu R16.

of body only, £148 4s. 5d., but camera not sold without lens.

Paillard Bolex H16 RX-V8 (Reflex with variable shutter)

As above, but fitted with a variable shutter which may be adjusted for fades while running. Also has automatic opening of loop-forming guides, and a spool-ejector. Price: with f/1.5 Pizar RX, £219 14s. 4d., with f/1.4 Switar RX, £235 19s. 10d. Other lenses, see Kern list. Price of body only, £164 9s. 11d.-but camera not sold without lens. Accessory RX fader automatically controls opening and closing of variable shutter for smooth fades, driven from camera mechanism, £10 9s. 3d.

Pathe Webo M60 or Special Pathéscope (G.B.) Ltd. Made in France; alloy cast body; 100ft. spool loading, takes single perforated film; turret with three C mounts; sold normally without lenses-large assortment of Ange nieux and SOM-Berthiot lenses available-see lens lists; reflex focuser, via inclined 0-004in. glass plate behind lens which reflects part of incident light to eye; ground-glass focusing spot only in centre of field-rest left clear for

extra brilliance; also secondary optical finder for normal lens and engraved for 75mm. field; reflex finder has focusing eye-piece; sprocket feed; lever-wound motor runs 30ft. of film (20 at 80 f.p.s.) and then cuts out-bell warning before motor stops and to prevent over-winding; marked speeds, 8, 16, 24, 32, 64 and 80 f.p.s., intermediate settings possible; exposure at 16 f.p.s. 1/32 second; provision for single frames-instantaneous and time (shutter stays open as long as release is depressed), cable release and lock-on run; geared footage counter, auto re-set, and frame counter; 8 frames/turn handcrank for forward or reverse, the latter against spring tension, giving a maximum of 21ft. for fully unwound spring; variable shutter 170-0°, warning buzz when fully closed. Price: without lenses, £156 18s. 9d., case, £11 12s. 6d.; 6 volt electric motor, variable speed, with tachometer, £139 10s.; microscope attachment, £5 16s. 3d.; pistol grip and extension tubes available.

#### SEMI-AUTOMATIC COUPLED EXPOSURE METER CAMERAS: 8mm.

ALTHOUGH greater accuracy is probably obtainable with a separate exposure meter, there is a lot to be gained in convenience and speed of operation in having a camera with a built-in coupled light-These are of two basic types: the semiautomatic, wherein the light falling on the scene is measured by a photocell, and actuates a galvanometer needle; the user has to operate a lever to bring the needle central to a mark, or to line up with a pointer. Film and taking speeds can usually be pre-set on this second pointer. Alterations from indicated exposure during a shot can clearly be seen, and compensated for if required.

The second type of coupled meter is the fully automatic type, wherein the lens aperture is automatically set according to the brightness of the scene before the camera; most models have facilities for reading off the aperture in use, and for setting a given aperture manually. Some cameras have provision for adjusting for various film sensitivities, while on others a limited selection is made automatically. Some models use a photo-emissive cell, wherein the light generates its own current and controls the lens iris. Others use a photoresistive cell, with an attendant small battery; this arrangement can give greater sensitivity and choice of film speeds. Fully automatic cameras usually use a lens with a special iris formed of shaped slots in two thin plates which can move at right-angles to each other, giving continuous adjustment of aperture. With both systems the lenses are usually built into the camera, and therefore not interchangeable.

Agfa Ltd. Semi-automatic exposure meter version of Agfa Movex 88 (p. 693): fitted with a 13mm. f/1-9 Agfa Movexar lens, focusing to 71 in. and fitted with a fix-focus lock, so that lens may be used as a fixed focus one if required; meter adjustable for film sensitivities 10-64 ASA, 10-19°DIN. Price: £45 3s. 4d., case, £4 10s. 1d. Accessories as Movex

Bauer 88B Neville Brown & Co. Ltd. Semi-automatic exposure meter version of 88C (p. 698), fitted with a non-interchangeable 13mm. f/1-9 fix-focus Xenoplan; exposure meter adjustable for 10-80 ASA, has to be re-set for different taking-speeds. Price: £62 14s. 5d.

Neville Brown & Co. Ltd. Turret version of 88B, fitted with 12.5mm, £11.9 Rodenstock Ronar, focusing to 20cm., and ×1 Ronagon and ×2 Eutelon lens attachments on triangular turret, which also carries the front components of the positive viewfinder system; the finder therefore changes automatically with lens change. Price: £145 8s. 8d.







Bauer 88B.



Bauer 88 D.



Cima D8B.



Eumig C3.

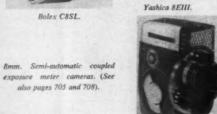


Eumig C3R.



Konica Zoom 8.





Nizo Exposomat.





Nizo Heliomatic S2R.



Nizo Heliomatic Trifo.





706

Cima D8B J. J. Silber Ltd. Made in Germany; die-cast light alloy body; 13mm. f/19 fix-focus Iscoplan lens; optical finder with parallax indication; gate has lapped runners, fixed edge-guides; pecker claw engages perforation number +2; key-wound

motor runs about 7ft, and then cuts out; exposure 1/32 second; cable release for running and single frames; geared footage counter; exposure meter adjustable for 10-21°DIN.

Price: £44 14s., case, £3 6s. 1d.

Elmo 8-L Rosley Product Made in Japan; subject to import restrictions; semiautomatic exposure meter version of 8-V (p. 696). Meter adjustable for 10-40 ASA, must be re-set for various taking speeds. Price: to be announced.

Ercsam Gamex plus Gamelux Realt AICO Ltd.

The Camelux Realt is an add-on exposure meter which can be attached to the Camex Reflex and VL cameras, and couples via a cam to the 124 and 20mm. lenses, turning the camera into a semi-automatic exposure meter model. Meter is scaled for 10 ASA, and a conversion table is included for other film speeds; the meter pointer is visible from the rear of the camera (but not in the viewfinder), and is adjusted to coincide with a mark in the usual manner.

Eurnig G3

Johnsons of Hendon Ltd.

Made in Austria; die-cast body; 13mm. f/1-9 fix-focus Eumigon lens (non-interchangeable); optical finder for normal, engraved for tele, attachment necessary for wideangle; gate has front sprung, fixed edge-guides; retracting claw engages perforation -5; key-wound motor runs 10ft. before slowing down; exposure at 16 f.p.s. 1/36 second; marked speeds 8, 16 and 32 f.p.s., intermediate settings possible; provision for single frames (also by cable release), and lock-on run; geared footage counter; meter adjustable for 3-50 ASA, is automatically coupled to speed change selector. Price: £62 15s. 6d.; × wide-angle attachment, £15 13s. 10d.; ×2 tele attachment, £13 19s.

Johnsons of Hendon Ltd. Turret version of above, with fix-focus  $\times \frac{1}{2}$  wide-angle attachment and focusing  $\times 2$  tele attachment mounted on swinging turret, which also holds lenses for automatically adapting the finder. Price: complete, £84 17s. 3d.

Konica Zoom 8 Northgate Cameras Ltd. Japanese made; restricted import; 8mm. camera with builtin zoom lens-12-32mm. f/2 focusing V-Hexanon: adapters available to convert range to 6-16mm., and 18-50mm.; reflex finder, giving either bright aerial image, or dimmer ground-glass image for accurate focusing; gate at rear of camera has sprung edge-guide; sprung claw engages perforation +1; electric drive, from battery cartridge containing four UM3 pen-light cells; remote control possible; exposure at 16 f.p.s. 1/35 second; marked speeds 16, 24 and 48 f.p.s., the latter with remote control extra battery pack only; cable release for single frames; lock-on run; feeler footage counter; semi-automatic coupled exposure meter, adjustable for 10-160 ASA, coupled to speed change lever; state of motor batteries may be checked on meter, which is not visible in finder. Price: £99 17s. 6d.

Pullin Optical Co. Ltd. This camera is made in three versions, which differ in the method of loading: EXMAG or 8M takes Kodak magazines: the 8T takes standard daylight-loading spools; both of these are fitted with a 13mm. f/1-9 fix-focus Steinheil Culminon lens; finally the EXPOS and EXHEL 8R models, both of which take Rapider chargers which are pre-loaded by the user with daylight-loading spools-in use they can be loaded quickly like a charger, and ends of film will not be fogged; the EXPOS model is fitted with a 12-5mm. f/1-9 fix-focus Rodenstock Ronar, and the EXHEL model with a 12.5mm. f/1.5 focusing Heligon lens; all models have optical finder with parallax indication; gate has fixed edgeguides; retracting claw engages perforation +1; key-wound motor runs 6ft. and then cuts out; taking speeds of 16 and 24 f.p.s.; provision for cable release; geared footage counter; auto stop at end of film run; meter adjustable for 6-80 ASA, 10-21°DIN; exposure regulator coupled with release button. Price: EXMAG, £39 5s. 3d.; ST, £38 16s. 10d.; EXPOS, £45 6s. 9d.; EXHEL, £57 17s. 10d.; wide-angle attachment for f/1.9 Culminon on EXMAG or 8T, £13 6s. 1d.; tele attachment for ditto, £25 3s. 1d.; wide-angle and tele attachment for f/1-9 Ronar on expos, £23 1s. 6d. each; wide-angle attachment for f/1.5 Heligon, on EXHEL, £22 7s. 4d.; tele attachment for ditto, £16 11s. 7d. All including finder adapters. Case for camera and filters, £6 5s.; combination case, £12 0s. 7d.; pistol grip available which operates through tripod bush.

Nizo Heliomatic 82R (Bife) Pullin Optical Co. Ltd. Made in Germany; light metal body; two versions, with different lens complements: HELIO, with 13mm. f/1.5 focusing Rodenstock Heligon and 37-5mm, f/2-8 focusing Rodenstock Euron mounted on a twin sliding turret, but not interchangeable; and HERON, with a 12.5mm. f/1.9 fix-focus Ronar in place of the f/1.5 Heligon; optical finder, with auxiliary lens for telephoto which is automatically positioned when turret is slid over; parallax correction to 1m.; also built-in angle finder for filming without attracting attention; gate has fixed edge-guides; retracting claw engages perforation +1; sprocket feed; key-wound motor runs 8ft. and then cuts out; marked speeds 8, 16, 32 and 64 f.p.s., intermediate settings possible; cable release for single frames and continuous run; lock-on running; geared footage counter; backwind against spring; exposure meter adjustable for films of 6-80 ASA, 10-21°DIN. Price: HELIO, £127 5s. 11d.; HERON, £109 11s. 4d.; ×\(\frac{1}{2}\) wide-angle converter for Heligon, £28 15s. 2d.; for Ronar, £25 11s. 6d.

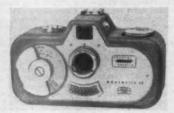
Nizo Heliomatic Trifo Pullin Optical Co. Ltd. Three-lens version of Heliomatic S2R Bifo, fitted with a three-lens sliding turret, and a small coupled viewfinder turret carrying the front elements of a positive finder system-finder therefore changes automatically with lens Two models, differing in lens complements: NEDAR, fitted with 6.5mm. f/1.6 focusing Rodenstock Heligaron, 13mm. f/1.5 focusing Schneider Xenon, and 38mm. f/2-8 focusing Schneider Xenar; OPLAN, fitted with 13mm. f/1-9 fix-focus Schneider Xenoplan in place of the focusing f/1.5 Xenon. Exposure meter coupled to all three lenses, adjustable for film speeds of 12-24°DIN. Camera has rigid metal handle on top of body. Price: NEDAR, £175 2s. 4d.; OPLAN, £159 19s. 6d.; case for Trifo and a few filters, £7 19s. 3d. Combination case for Trifo with pistol grip fitted, filters, titler in case, film, etc., £11 14s. 3d.

UNLIKE other makers, Paillard Bolex have devised a semi-automatic coupled exposure meter arrangement which still allows the use of interchangeable lenses (in D mount). The photocell can be brought into position behind the taking lens by pressing a lever, and the lens iris is adjusted until the pointers in the viewfinder coincide. The second pointer having been pre-set for film speed, and where applicable taking speed and shutter angle. When the camera release is depressed, the photocell flies out of the way automatically. With this system it is not possible to measure brightness differences while the camera is running, and correct for them, but this is no great disadvantage. The cameras in this series are:

Paillard Bolex B&L Cinex Ltd. Semi-automatic exposure meter version of B8VS (p. 702). Zoom finder not really satisfactory with exposure meter, so additional frames provided on front glass to match 25 and 36mm. lenses-special attachment needed for wide-angle. Marked speeds 12, 16, 18, 24, 32, 48 and 64 f.p.s. Meter adjustable for 10-80 ASA, has to be re-set for various taking speeds, and for various shutter openings. Price: with standard lens 12.5mm. f/2.5 fix-focus Yvar,



Zeiss Movikon 8B.



Zeiss Movinette 8B2.

£72 18s. 11d., with 13mm. f/1-9 focusing Yvar, £86 7s. 6d.; with 12-5mm. f/1-5 focusing Switar, £117 3s. 7d.; or with Pan Clior 30L. £149 14s. 7d. Other lenses, see Kern list. Price of body only, for calculation purposes, £61 7s. 7d., but see note on p. 697.

Paillard Bolex 088L

Cinex Ltd.

Semi-automatic exposure meter version of C8S (p. 697).

Optical finder has frames for 25 and 36mm. lenses, needs an attachment for wide-angle. Meter adjustable for 10-80 ASA. Price: with standard lens, 12-5mm. f/2-5 fix-focus Yvar, £48 10s. 8d.; or with 13mm. f/1-9 focusing Yvar, £61 19s. 3d.; or with 12-5mm. f/1-5 focusing Switar, £92 15s. 4d.; or with 0-30mm. f/2-8 Pan Cinor 30L Zoom, £125 6s. 4d. For other lenses, see Kern list. Price of body only, for calculation purposes, £36 19s. 4d., but see note on p. 697.

Paillard Bolex D8L.

Cinex Ltd.

Triple D mount les turret version of B8L. Price: with 13mm. f/1-9 focusing Yvar, £96 9s. 10d.; or with 12-5mm. f/1-5 focusing Switar, £116 16s. 8d.; or with 13mm. f/0-9 focusing Switar, £141 4s. 11d.; or with Pan Cinor 30L Zoom, £159 16s. 11d.; case, £5 4s. 8d.

VEB Kamera & Kinowerke AKS plus Abelot

J. J. Silber Ltd.

The Abefot is a semi-automatic exposure attachment for the AK8 (see p. 694), which can be screwed on to the camera's front plate. The Abefot couples with the aperture setting ring of the camera, and transfers its rotation via a cam to a simple shutter over a photocell, which operates a meter pointer visible in the finder; a second needle can be pre-set for film speeds (10-200 ASA, 10-21? DIN) and in operation the two needles have to be lined up by operating a lever at the side of the attachment. Price: Abefot alone, £15 6s. 3d.; with camera, £34 14s. 7d.

Yashica SEIII Photax (London) Ltd.

Made in Japan; restricted import; aluminium die-cast body; three-lens non-interchangeable turret, fitted with 10mm. f/1-8 fix-focus Cine Yashinon, and 6-5mm. and 25mm. converters; also front components of positive finder system, which thus adjusts automatically with lens change; finder fitted with focusing eye-piece for individual eyesight adjustment; gate has sprung edge-guide; retracting claw engages perforation +1; key-wound motor runs 7h.

before slowing down; exposure at 16 f.p.s. 1/36 second; marked speeds 8, 12, 16, 24, 32 and 48 f.p.s.; provision for lock-on run and single frames; geared footage counter; backwind engages top spool, any amount can be rewound; meter adjustable for 10-80 ASA; built-in haze, type A to daylight (85) conversion, and neutral density filters. Price: to be announced.

Zeiss Movikon 8B Peeling & Komlosy Made in Germany; die-cast body; transverse construction, is held like miniature still camera; 10mm f/1.9 Tessar, non-interchangeable, focusing to 8in.; optical finder, with frame for tele attachment, has automatic optical parallax correction to 8in., and focusing eyepiece; gate has sprung edge-guide, hollow pressure plate to allow lining up titles, etc., on matt film in gate; sprung claw engages perforation +2; ratchet key-wound motor runs 5ft. before slowing down; exposure at 16 f.p.s. 1/28 second; calibrated speeds 8, 16, 24, 32, 48 and 64 f.p.s.; provision for single frames, cable release and lock-on run; geared footage counter, auto re-set; meter adjustable for 10-320 ASA, 12-27°DIN, has to be re-set for various taking speeds; pointer visible in finder and on top plate. Price: £75 18s. 10d., case, £6 10s. 10d.; ×1 Movigonar attachment and finder, £24 7s. 1d.; ×2 Movitelar attachment, £16 15s. 5d.; Anamorphot attachment and finder, £70 8s. 7d. The above bayonet into the front of the lens, while the finders fit an accessory shoe on top of the camera.

Zeiss Movinette 8B2

Peeling & Komlosy
Made in Germany; transverse construction; pressed sheet
metal body; 10mm. fi2-8 fix-focus Triotar, not interchangeable; optical finder for 10mm, with parallax indication, shoe for accessory finders for wide-angle and tele
attachments; gate has sprung edge-guide; sprung claw
engages perforation +2; motor runs for 5ft. and then
slows down; exposure 1/28 second; 16 f.p.s. only, provision
for single frames and cable release; feeler footage counter;
meter adjustable for 10-640 ASA, 12-30\*DIN; meter
needle visible on top of camera only, and not in finder.

Price: £43 3s. 2d., case, £4 14s. 2d.; ×\frac{1}{2}\$ Movigonar and
×2 Movitelar attachments with finders, £24 7s. 1d. each,
bayonet into front of lens.

#### 16mm.

Eumig C16

Made in Austria; die-cast body; 100ft. spool loading; non-interchangeable 25mm. fl/19 Eumigar lens and focusing eyepiece; focusing to 3ft.; optical finder, with parallax correction, retracting claw engaging perforation +2; leverwound motor runs 16ft. of film; marked speeds 16, 24, 32, 48 and 64 f.p.s.; provision for single frames and lock-on run; sprocket feed; motor tension indicator; geared footage counter; meter adjustable for 6-400 ASA. Price: £127 17s. 6d.; × † wide-angle attachment, £22 1s. 9d.; × 2 tele attachment, £19 15s. 3d.

Eumig G16R

Johnsons of Hendon Ltd.
As above, but with ׆ Eumicronar and ×2 Eumacronar attachments mounted on a swinging turret, which automatically positions lens elements in finder system to modify to correct angle of view. Price: complete with camera cradle, £177 17s. 3d.





Eumig C16R

Eumig C16.

#### FULLY AUTOMATIC COUPLED EXPOSURE METER CAMERAS: 8mm.

Agfa Movex Automatic or Movematic I Agfa Ltd. Made in Germany; pressed steel body; non-interchangeable 13mm. f/1-9 Agfa Movestar lens focusing to 71 in. and having fix-focus catch; large optical finder, with mask for tele and automatic parallax compensation to 3ft.: gate has sprung edge-guide; sprung claw engages perforation +1; ratchet key-wound motor runs 7ft. and then cuts out: exposure at fixed speed of 18 f.p.s. 1/45 second; provision for single frame and continuous running by cable release; feeler footage counter; meter adjustable for film speeds of 8-400 ASA, 10-27°DIN, uses photo-resistive cell and two Mallory RM625 cadmium batteries: automatic mechanism comes into use only when release is depressed, takes 1-2 seconds to settle down; pointer visible in finder if there is enough light to shoot; provision for setting aperture manually if required. Price: £64 4s. 10d.; Curtar wide-angle attachment, £22 13s. 5d.; Telelongar tele attachment, £20 16s, 11d.

Bauer 88G

Neville Brown & Co. Ltd.

Made in Germany; die-cast alloy body; built-in 12-5mm. f/1-9 Rodenstock E-Ronar, focusing to 50cm.; optical finder (20 per cent. larger than previous models), with parallax indications; gate has sprung edge-guide; sprung claw engages perforation +2; key-wound motor runs 7ft. before slowing down; exposure at 16 f.p.s. 1/30 aecond; calibrated speeds 12, 16, 24 and 48 f.p.s.; provision for single frames and cable release; geared footage counter; photo-resistive meter adjustable for film speeds 5-400 ASA, 9-28°DIN, is automatically coupled to speed-change control—frame speed can be altered during shooting if required; manual setting possible; aperture set visible in finder; also battery condition indicator; distance focused on visible from rear of camera. Price: £78 10s.; x½ Ronagon wide-angle attachment and ×2 and ×3 Eutelon tele attachment available.

#### Bell & Howell 624EE Autoset

Rank Precision Industries Ltd.

Electric eye version of 624 (p. 693); exposure meter intended for colour films—10 ASA in daylight, 16 ASA in artificial light—cell sensitivity adjusted automatically by yellow filter which cuts out some of the (bluer) daylight; manual settings possible; indicator in viewfinder glows yellow if sufficient light to film, turns black if there is not enough light. Price: £39 19s. 3d.; ever-ready case, £1 16s. 9d.; combination case, £5 7s. 6d.; ×2/3 wide-angle attachment, and ×2½ tele attachment, £9 19s. 8d., each inluding leather case; titling, outfit, £3 1s.; sets of filters in leather cases; comprising haze filter, A to D conversion filter, and ½m. close-up lens: for standard lens, and for wide-angle and tele attachments, £2 17s. 6d. each,

#### **Bell & Howell G24EE Autoset Turret**

Three lens turret version of above carrying 6'5, 10 and 25mm. f/1'9 lenses; colour coded viewfinder; exposure meter adjustable for film speeds 10-40 ASA. *Price*: £59 19s. 9d.

Cimatic 38

Fully automatic version of Cima D8B (p. 697); fitted with non-interchangeable 13mm. f/1-9 fix-focus Steinheil Culminon lens; exposure meter uses photo-resistive cell, and RM1 mercury battery, is adjustable for film speeds of 9-27°DIN; stop in use visible in viewfinder; provision for manual setting of aperture if desired; test position on manual/auto control, iris should close fully. Price: 66 1s. 7d. Wide-angle and tele attachments to come.

Eumig Servomatic

Fully-automatic version of the Eumig Electric (p. 694); non-interchangeable 13mm. f/1-8 fix-focus Xenoplan; exposure meter adjustable for film speeds of 10-100 ASA, 12-21°DIN; aperture set visible in window at front of camera; manual setting possible if required. Price: £39 10s. 6d.; x½ wide-angle Curtar and x2 tele Longar converters available soon.



Agfa Movex Automatic.



Cimatic 88.



Bell & Howell 624EE.



Eumig Servomatic



Bauer 88G.



Keystone K4C.

Keystone K.46
Electric eye version of K.26 (p. 695); fitted with 12-7mm. f/2 fix-focus Elgeet or Bausch & Lomb lens, and 9mm. and 25mm. converters on turret; exposure meter adjustable for film speeds of 10-40 ASA; stop set visible in viewfinder; manual setting if desired; insufficient light indicator; built-in haze and D to A conversion filters. Price: £63, approximately; case, £3 10s. approximately.

#### I6mm.

#### Bell & Howell 200EE (Autoload)

American-made electric eye version of 603 Autoload (p. 699); 20mm. f/1-8 non-interchangeable focusing lens has iris servo-coupled to photo-resistive cell via miniature motor, operated from a Mallory mercury battery cartridge; meter adjustable for film sensitivities of 10, 16, 32 and 50





Bell & Howell 200EE.

Bell & Howell 240EE.

ASA, and has to be re-set for the various taking speeds; red flag shows in top left corner of viewfinder if insufficient light to film. Prlcer: E192 10s. including case;  $\times 2/3$  wide-angle attachment, £44 6s. 8d.; positive viewfinder, £8 15s.;  $\times 2$  tele attachment, £66 10s.; positive finder, £7 11s. 8d.

Bell & Howell 240 EE Rank Precision Industries Ltd.
American made single lens electric eye version of 627B (p. 702); fitted with 20mm. fij-9 Super Comat non-interchangeable focusing lens, with servo control as in 200EE, powered by twin Mallory mercury battery cartridges; whole finder glows red (from miniature bulb) if insufficient light to film. Price: £198 6s. 8d. including case; wide-angle and tele attachments, with positive finders, as for 200EE.

#### CAMERA LENSES

Note: Not all of the foreign lenses listed may be available in this country.

Angenieux for Camex, Bell & Howell, Pathé Webo M. Special Bayonet mount for Camex 8mm. 6-5mm. fil-8 fix-focus, 256 17s. 1d. 12-5mm. fil-9 focusing, £19 7s. 1d. 9-35mm fil-8 focusing 200m, £65 2s. 7d.

17-68mm. f[2-2 focusing zoom, £149 8s. 3d.
C mount for Bell & Howell, and Pathe Webo M.
Horm. 10mm. f[1-8 fix-focus, £35 10s. 12-5mm. f[2-2, £46 4s. 3d. 15mm. f[1-3 focusing, £46 13s. 4d. 25mm. f[0-95 focusing, £66 10s. 25mm. f[1-4 focusing, £61 0s. 8d. 75mm. f[2-5 focusing, £38 10s. (Bell & Howell), £56 13s. 6d., (Pathé) 17-68mm. f[2-2 focusing zoom, less finder for Webo, £149 8s. 3d.; with reflex finder, including ground-glass focusing spot, for Bell & Howell, £145 14s. 8d.

Canon Lavison

In special Bayonet mount for Canon 85 and 8T Camera. Adapter rings available for D mount and Bell & Howell (Viceroy) fittings. 6-5mm. f/1-8. 13mm. f/1-8. 25mm. f/1-8. 38mm. f/1-8. 50mm. f/2-2. 75mm. f/3-2. 2 × Canonscope wide-screen attachment.

Cimac for Camex

12.5mm. f/1.4 focusing, £21 17s. 8d. Cimafoc × ½ attachment, fits Angenieux, Cimac and SOM-Berthiot 12.5mm. lenses, £12 18s. 11d.

Dalimeyer

\*\*Smm: D mount, also special mounts for Admira, Bell & Howell, old Viceroy and Sportster, Paillard Bolex L8. 6-5mm. (\$\frac{1}{2}\) fil2-5 fix-focus, £15 8s. 1d. All other leases are focusing. 12-5mm. (\$\frac{1}{2}\) fil-9 £18 8s. 1d. 25mm. (\$\frac{1}{2}\) fil-9 £18 6s. 2d. 38mm. (\$\frac{1}{2}\) in. \$f'\] fil-9 £18 6s. 2d. 38mm. (\$\frac{1}{2}\) in. \$f'\] fil-9, £11 5s. 1d. 76mm. (\$\frac{1}{2}\) in. \$f'\] fil-9, £11 1s. 1d. 76mm. (\$\frac{1}{2}\) in. \$f'\] fil-9, £21 15s. 1d. 76mm. (\$\frac{1}{2}\) in. \$f'\] fil-5, £21 19s. 5d. 102mm. (\$\frac{1}{2}\) in. \$f'\] fil-5, £27 12s. 2d. 152mm. (\$\frac{1}{2}\) in. \$f'\] fil-5, £65 5s. 3d. 305mm. (\$\frac{1}{2}\) fil-5, £66 5s. 3d.

C mount for 16mm. 15mm. f/1-5 focusing Speed Anastigmat, £20 18s. 6d. 15mm. f/2-9 fix-focus Triple Anastigmat, £14 4s. 10d. 25mm. f/1-5 focusing Speed Anastigmat, £20 12s. 2d. 25mm. f/1-9 focusing Super St. Anastigmat, £20 12s. 8d. 25mm. f/2-9 focusing Triple Anastigmat, £20 12s. 8d. 25mm. f/2-9 focusing Triple Anastigmat, £14 4s. 10d.; and 51mm.-305mm., as

above

Elgeet Special lenses for 8mm. in D mount.

8-5-25mm. f/2-5 Cine Zoom, focusing to 1m. or 3-3ft., with coupled finder fitted with parallax correction over whole range of focusing scale, £63. 13mm. f/1-8 Synchronex-8 lens, fix-focus, fitted with a built-in electric eye type fully automatic coupled exposure meter; indication for insufficient light; provision for manual setting if required, £33 1s. 6d.

Kern for Paillard Boles

D mount for 8mm. 5.5mm. f/1.8 focusing Switar, £48 16s. 6d. 5.5mm. f/2 fix-focus Pizar, £39 7s. 7d. 12.5mm. f/1.5 focusing Switar, £45 6s. 9d. 12.5mm. f/2.5 fix-focus

Yvar, £11 13s. 11d. 12.5mm. f/2.8 focusing Yvar Filtin, with built-in red, yellow, haze and type A to daylight conversion filter £30 4s. 6d. 13mm. f/0-9 focusing Switar, £69 15s. 13mm. f/1.9 focusing Yvar £24 13s. 6d. 25mm. f/2.5 focusing Yvar, £23 5s. 36mm. f/2-8 focusing Yvar, £24 8s. 3d. 38mm. f/1.8 focusing Switar, £46 10s. Kern Hyper × wide-angle adapter for 12.5mm. f/1.5 Switar, f/1-9 Pizar (old type), f/2-5 fix-focus Yvar, 13mm. f/1-9 focusing Yvar, complete with finder attachment, £26 4s. 4d. C mount for 16mm. All these lenses are in focusing mounts. 10mm. f/1.6 Switar and Switar RX (for RX-VS and Reflex camera), £73 4s. 9d. 16mm. f/1.8 Switar and Switar RX, £38 7s. 3d. 16mm. f/2-8 Yvar, £24 8s. 3d. 25mm. f/1-4 Switar and Switar RX, £71 9s. 11d. 25mm. f/1-5 Switar, £55 4s. 5d. 25mm. f/1-5 Pizar RX, £55 4s. 5d. 26mm. f/1-9 Pizar, £37 4s. 50mm. f/1-4 Switar and Switar RX, £60 9s. 50mm. f/1-8 Pizar, £49 19s. 9d. 75mm. f/1-9 Tele Switar, £62 15s. 6d. 75mm. f/2-8 Yvar, £41 17s. 100mm. f/3·3 Yvar, £45 6s. 9d. 150mm. f/4 Yvar, £62 15s. 6d.

Kodak in type S mount for C.K. Special, with adapter (£6 2s. 1d.) for type C mount on K-100. Restricted import for professional users only.

All these lenses are in focusing mounts. Price of optical finder for C.K. Special and positive finder for K-100 given.

	Finder for C.K. Special		or C.K.	for K-100		
15mm. f/2-5 Cine						770
Ektar	£69	15s.		£5	£7 16s.	. 11d.
25mm. f/1-4 Cine						
Ektar II	£130	4s.	0d.	£5	£7 16s.	11d.
25mm. f/1-9 Cine						
Ektar II	£87	3s.	9d.	£5	£7 16s.	11d.
50mm. f/1.9 Cine						
Ektar	£84	17s.	3d.	£5	£7 16s.	11d.
63mm. f/2 Cine	A second					
Ektar	£91	58.	2d.	£5	£7 16s.	11d.
102mm. f/2-7 Cine						
Ektar	£95	6s.	6d.	Sports		
				£3 15s.	£16 11s.	4d.
152mm. f/4 Cine						
Ektar	£104	12s.	6d.	£3 15s.	£16 11s.	4d.

SOM-Berthiot for Camex, Gevaert, Paillard Bolex, Pathé

and several French cameras.

8mm. Special Bayonet Mount for Cames. 12-5mm. f/1-9 focusing Cinor, £17 9s. 3d. 12-5mm. f/2-5 fix-focus, £9 12s. 1d. 20mm. f/1-5 focusing, £36 9s. 5d. 20mm. f/1-5 focusing, £17 19s. 3d. 20mm. f/2-5 fix-focus, £9 12s. 1d. All the following are focusing: \$35mm. f/1-9, £22 7s. 9d. 35mm. f/3-5, £17 19s. 3d. 50mm. f/3-5, £17 19s. 3d. 75mm. f/3-5, £31 7s. 6d. 105mm. f/3-5, £30 12s. 11d. 145mm. f/4-5, £34 9s. 6d. 10-30mm. f/2-7 Pan Cinor P30 (less finder for Reflex), £87 19s. 5d. 17-5-70mm. f/2-4 Pan Cinor P70, £129 0s. 5d.

f/1.9 Cinor, £34 11s. 4d. 12.5mm. f/1.8 Lytar or Cinor P. 12.5mm. f/1.9 Cinor. 12.5mm. f/2.5 Lytar fix-focus. 13mm. f/1.9 Lytar fix-focus. 20mm. f/1.9. 35mm. f/1.9 Cinor, £23 7s. 8d. 50mm. f/3-5 Cinor, £19 4s. 7d. 10-30mm. f/2.8 Pan Cinor 30 or 30L with reflex finder, £88 7s. Hyper Cinor × wide-angle attachment, Model I for 12.5mm. f/1.5 Kern Switar 12.5mm. f/2.5 fix-focus Yvar and f/2.8 Yvar Filtin. Model II for f/1.9 Pizar (old type) and 13mm. f/1-9 focusing Yvar, £20 19s. 9d. each with finder adapter. 16mm. Lenses in C Mount: All these are in focusing mounts: 10mm. f/1.9 Cinor and Cinor RX (for Paillard Bolex RX-VS and Reflex), £45 6s. 9d. 15mm. f/2·8. 17mm. f/2-8. 20mm. f/1-5. 25mm. f/0-95. 25mm. f/1-4 Cinor, £37 12s. 10d. 25mm. f/1-8 Lytar and Lytar RX, £35 17s. 50mm. f/2. 75mm. f/2·5. 75mm. f/3·5 Cinor, £34 17s. 6d, 100mm. f/3. 145mm. f/4·5, £69 15s. 17-85mm. f/2 Pan Cinor 85, £188 6s. 6d., with reflex finder incorporating split-image range-finder. 17-5-70mm. f/2-4 Pan Cinor 70, £127 17s. 6d. without finder, £146 9s. 6d. with reflex finder. 25-100mm. f/2-4 Pan Cinor 100, £276 13s. 6d. without finder, £296 8s. 9d. with reflex finder; lens support (to take strain off lens mount), £22 1s. 9d. 25-100mm.

f/3-4 Pan Cinor 100, £170 17s. 9d. without finder, £174 7s. 6d. with reflex finder.

Taylor Hobson for Bell & Howell cameras. 8mm. D Mount and Spigot and Special Screw for

old Sportster and Viceroy.

6.5mm. f/1.75 fix-focus Pelotal, £23 Ss., finder for 605A and positive finders to match 1, 1, 11 and 2in. lenses, for 605 B & C, £1 14s. 11d. extra. 11n. f/1-9 focusing Serital, £13 19s. 11n. f/2-5 fix-focus Trital, £6 19s. 6d. 11n. f/1.9 focusing Serital, £20 18s. 6d. 11in. f/1.9 focusing Super Comat, £24 8s. 3d.

16mm. in C Mount: all these are in focusing mounts.

lin. f/1.4 Ivotal, £34 17s. 6d. 1in. f/1.9 Serital, £20 18s. 6d. 2in. f/2 Telekinic, £27 18s. 4in. f/4 Telekinic, £34 17s. 6d.

6in. f/4.5 Telekinic, £58 2s. 6d.

Positive Finders for 603, 603T, 627B: 0.7 in., £2 8s. 10d. lin., £2 3s. 7d. 2in., £2 8s. 10d. 2.8in., £2 12s. 4d. 3in., £2 16s. 5d. 4in., £2 18s. 2d. 6in., £3 3s. 11d.

16mm. Special Sunomatic Mount for 603 and 627B. (These cameras also take C mount lenses.) 20mm. f/1.9 Sunomatic, £20 18s, 6d.

Next month: A Directory of Film Stocks

# Free Films for Home and Club Showing

THE RESPONSE to our survey of several sources of films available on free loan showed how many cine clubs and home showmen were anxious to get that rarest of cine bargains, something for nothing. Here, then, are details of more sources of 16mm, sound films lent without hire charge, including several which even the most experienced programme secretary may know nothing about.

First, libraries which make their films available not only to organisations but to individuals. The biggest range of all is held by Sound-Services Ltd., 269 Kingston Road, London, S.W.19. The majority of the 300 titles in their attractive loose-leaf catalogue and supplements cost nothing to hire, and charges for the rest are very reasonable.

Sound-Services acts as distributor for many industrial sponsors, so the scope of their subjects is considerable. Look at this list of topics covered by their films: aeronautics, art, building construction, business methods, cine magazines, civil engineering, commerce and industry, electricity, food production and preparation, health, mechanical handling, music, social services, sport and pastimes, transport, travel.

The Film Section, High Commission of India, India House, Aldwych, London, W.C.2, boasts an almost equal range of subjects, though here of course the emphasis is always on the Indian scene. Over 200 films-mostly one or two reelers are available, all on free loan. Perhaps the most popular films are those which show Indian art and culture and the travel films presenting the cities and people.

#### Travel Subjects

The 50 films obtainable from the Aluminium Development Association, 33 Grosvenor Street, London, W.1, are mainly rather specialised, but several, such as Overture to Aluminium, a 25 minute survey of a British Guiana bauxite mine, and Pigs and Progress, a 35 minute colour film on aluminium production, are suitable for lay audiences

Many industrial concerns have a handful of films available, and although such sources are often only of interest to the specialist, those detailed below can be relied upon for films of general interest. Sir Henry Lunn Ltd., Marble Arch House, 36 Edgware Road, London, W.2, has four travel films available with running times from 35 to 75 minutes, covering Italy, Austria, Switzerland, Spain, the French Riviera and Majorca.

The six films offered by Bristol Aircraft Ltd., Filton House, Bristol, feature two Helicopter Magazines and films of the Britannia's demonstration tours of Europe and America. All the films are in colour. The steel manufacturers have such a cinematic subject that it is hardly surprising so many of them offer films on their processes and sometimes on their history. Two such sources are the English Steel Corporation Ltd., River Don Works, Sheffield, 9 (six films, five in colour) and the United Steel Companies Ltd., 17 Westbourne Road, Sheffield 10 (five films, four in colour). The latter, please note, issues its films to organisations only. The European Coal and Steel Com-munity, 23 Chesham Street, London, S.W.1, has three films—History of a Treaty, Common Destiny and Europe—and here no stipulation is made about the audience.

#### Arranging the Seating

Among the libraries which insist on the "organisations only" rule for their free loan films is the British Electrical Development Association, 2 Savoy Hill, W.C.2. The E.D.A.'s folder of film synopses contains an admirable 14-page booklet called "Your Film Show," which gives clear and detailed descriptions of the best way of tackling the problems of setting up before a programme. The diagrams illustrating the best screen position and seating plans are particularly useful—and there is a pleasant pay-off at the end of the book: "If the audience forget to thank you, it only means that you have been a master of your craft and have been so unobtrusive that they have been completely unaware of your presence." Twenty-five films are available from the E.D.A., mainly concerned with the use of electricity in industry, catering and the home.

Nearly 30 films can be borrowed from the International Wool Secretariat, Dorland House, 18-20 Regent Street, London, S.W.1. Titles range from the famous ballet story of wool cloth manufacture, The Dancing Fleece, to South Chile and Fine Wools of Tasmania. Like most free loan sources, the I.W.S. has heavy bookings for the majority of its films, and the maximum possible advance notice

is requested.

# Eternal Triangle by D. LEGGETT

"rr's scripts again," said our Director.

"Oh no! What? Never! Gedoud of it!" we chorused.

"But we're still shooting this one," said our Chief Cameraman.

"Quite," said our Director and proceeded

to explain that we needed to plan the next film

to maintain our programme.

The Chief Cameraman nodded sagely. "Still," he said, "can't we leave it for tonight? After all. we've lots more to shoot. We could do that bit where he sits and talks to the dog. We don't need the dog. We can shoot it from the dog's viewpoint." He was quite excited by the prospect. "What do you think?" he asked. We looked at him. "Well, if you want to talk scripts . . ." he said morosely, "and off the cuff," he added, sneering.

"It isn't off the cuff," said our Programme c. "I gave notice of this a month ago."

"We've had all this before," said our Director andly. "You like making films, don't you?" blandly. he asked the C.C.

'Sometimes I wonder."

"And you can't make films without a script."
"Seems to me," said the Young Gentleman, "all a script's for is alteration. So you don't like a shot in it. So you invent another and put

"Ah!" Our Scribe was exultant. "That's what I've been campaigning against ever since

I joined this mob.'

'Now wait," said the Director, hastily. "Once a script has been agreed it should be worked to."

"Yes, we know." Our Director was getting

panicky.

"And at last someone agrees with me-even though it is you," added our Author, surveying the Y.G., who this evening was dressed in one of his earlier styles.

'Scripts," said our Director, who had got back some of his aplomb. "Or if not scripts,

ideas for scripts."

Simultaneously Continuity said "I," our leading actor said "My," the girl from a studio said

'There" and the Art Bloke said "Er."

Our Director's jaw dropped. "You astound me," he said. "Usually the only time you lot are silent is when anyone asks for ideas. Well, "Who's well." He giggled, but recovered. going to speak first?

A painful silence ensued.
"No need for modesty." Our Director was jocular. He pointed at the Art Bloke. "How about you? You're nearest."

"Me?" asked the A.B.

"Yes, you."

"I should have said 'I beg your pardon.' "

"You were going to speak," said our Director. "You said 'Er."

"I know," said the A.B. "I also said I should have said 'I beg your pardon.'

Our Director looked puzzled.

"He means he belched," explained Lights, who was sitting next to the Art Bloke.

Our Director sighed. "Well, what about you,

dear?" he said to our Continuity Girl.

"I was merely going to say that I hadn't the ghost of an idea." Our Continuity Girl was dignified.

'And I suppose you haven't any ideas either?" he said to our Leading Actor. "My inclination, said the Leading Actor, stiffly, "leans towards something significant and important for a change. Of course, the details would have to be worked

Our Director turned to the girl who had once typed for a film company and was therefore an expert on the professional approach, and

arched his eyebrows.
"Well," she said, "we could have a triangle." "A triangle? Stuart Wynn Jones's stuff, you mean. I should hardly have thought that you of all people . .

"I mean A loves B and C doesn't like it,"

said our Young Thing.

"There might be something in it, at that,"

said our Director thoughtfully.
"Something in it?" Our Art Bloke was nearly hysterical. "Of all the worn out, hackneyed-"Hackneyed it may be," said Lights, "but

if it's good enough for the professional whose job depends on giving people what they want—"
"And for the best seller," interpolated some-

In a moment there was pandemonium, above which could be heard the voice of an Elder "Anyone would think it was a trumpeting: crime to sell a film."

"So it is! So it is!" the Art Bloke wailed. "We are amateurs first, last and all the time. Our only loyalty is to ourselves. There is nothing to hinder our free expression of opinion.

"Watch it," said the Y.G., "or you'll belch

"Look up the definition of 'amateur' in the ctionary," bawled someone. "Go on, look dictionary, it up!"

"And what if we had a bit of one of our films on the telly and got paid for it?" roared another voice. "Are we going to say 'Oh no, we couldn't take the money'"?
"Money!" said our Director thoughtfully.

"Is there anything in the kitty for the next

Our Treasurer shrugged his shoulders to indicate it was a silly question.

"That bit where the man sits and talks to the dog," our Director said to the Chief Cameraman, "we might as well carry on from there. We've got all the evening before us. Lights! Camera!"

## Entry Form

#### AMATEUR CINE WORLD TEN BEST FILMS OF 1959 COMPETITION

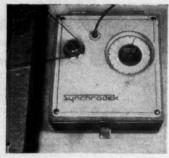
#### Ten Silver "Oscars" to be Won Outright

- The ten silver 'Oscars' awarded for the A.C.W. Ten Best Films of 1959 are won outright, becoming the winners' property. They do not have to be resturned at the end of the year. A Leader is awarded for all films gaining One, Two, Three, Four or Gold Star commendation.
- Each film must be accompanied by an entry form.
   Additional forms can be obtained from A.C.W. (s.a.e., please) if you wish to enter more than one film or do not want to cut your copy of A.C.W.
- 3. There are no classes: any number of films may be entered by bond fide amateurs working on their own or in clubs or groups. An intending entrant who has any doubts about his amateur status should submit full details to the Editor and request a ruling.
- 4. Any film, of any length, subject or gauge may be entered; it may be in monochrome or colour, silent or sound (optical, stripe or tape). Each entry should preferably have been produced in 1959, but if it was made before this, some work must have been done on it during 1959, e.g., re-editing of a sequence, insertion of retakes, new titles, etc.
- Adequate cue marks must be provided on all tapes. Commercial records may not be sent.

- 6. Overseas entrants are required to pay Customs dues where necessary.
- Amateur Cine World reserves the right to make copies and frame enlargements at its own expense and to make the winning films available for public exhibition in the United Kingdom and oversess, but the copyright of every film remains the property of the owner of the film.
- 8. All films and tapes will be handled with great care while they are in the possession of Amoteur Cine World and projected on tested equipment by experienced operators, but Amoteur Cine World cannot accept responsibility for loss or damage.
- Entry forms and films must be despatched to reach Amateur Cine World by 31st December, 1959. Unless there are exceptional circumstances, any film arriving after this date will be returned unscreened.
  - 10. Receipt of all entries will be acknowledged.
- 11. Full particulars of the results and details of the London premiere and of nation-wide exhibitions will be published in Amateur Cine World.
- 12. Editor's decision in all matters relating to the competition is final, but entrants are always welcome to express their views.

TITLE			LENGTH	fe.
GAUGEmm.	COLOUR OR MONOCHROME		SILENT ORSOUND	
			sound, specify S.O.F., tape or str	
CAMERA	EXPOSUR	RE METER	TRIPOD	.,,,,,,,,
TITLES	TITLING	LETTERS BY	TITLER	
SOUND EQUIPMEN	т	RECO	RDED BY	
If you wish to add	further information about y	your film, please do so on a se	parate sheet.	
To Amateur Cine Wor	rld, 46-47 Chancery Lane, L	ondon, W.C.2		,
I enclose: (I) Po			n") for 5s. as entry fee for above	e film.
[NOTE: If more		try fee for the first film is 5 See Note 2 above.]	s. and 3s. 6d. each for all others.	Each
(2) Stamped add	ressed label for return of t	film.		
NAME (if entry is a cl	lub film, please give names o	f director and club)		0
ADDRESS (if club film	, please give address for corr	respondence if this is different	from club headquarters address)	
*****				
I/we received no finant	cial return for its production.	out professional assistance (e. The copyright in it is my/our Best Films of 1959 competition	ccept for processing/titling/recording property. I accept the conditions on.	g) and f entry
Signed				
(Individual o	r Club Secretary)			

# A.C.W. Test Bench



Typical set-up using Synchrodek between projector and recorder.

Synchrodek unit showing adjustable diameter rubber tape wheel and sync. dial calibrated in seconds.

Synchrodek Indicator

THE SYNCHROUER is welcome as the first commercial version of a simple sync. indicator instructions for the making of which were published in the December 1955 issue of A.C.W. In its present form it can be used with any variable speed projector, whether 8mm, 95mm or 16mm, and with any tape recorder. Alternatively, where the projector is a constant speed one, it will give sync. indications for controlling the speed of a variable speed tape recorder such as the Reflectograph, or the Gramdeck used on a variable speed turntable. The basic ingredient of this type of sync. indicator.

The basic ingredient of this type of sync. indicator is a differential gearbox, one side of which is revolved by a tape-driven wheel, and the other side through a mechanical link to the projector. If one side changes speed with respect to the other, then the cage of the differential turns, and if this cage is coupled to a pointer moving across a calibrated scale, one is able to see at a glance how much the sync. is out. The projector speed control can then be adjusted manually to regain sync. The whole process is immeasureably easier to control than, for example, the strobe-sync. method, where, if the projector does not hold its speed setting, one has to keep one's eyes more or less permanently glued to the strobe.

In the Synchrodek, a neat sync. outfit has resulted. An extremely sweetly running, well-made,

The sprocket head of the special universal coupling arm.

differential gearbox has been built into a tastefully finished wooden box, together with a rubber-rimmed wheel for tape drive and an outlet for flexible connection to the projector. The differential sync. indication is given by a red pointer on a 3in. dial which is illuminated by means of an internal dry batters and builb

internal dry battery and bulb.

The tape driven wheel is motivated by placing the Synchrodek beside the tape recorder and looping the tape round and back on to the take-up reel. In some cases where the take-up tension is very weak, the Synchrodek may be placed on the supply spool side of the recorder. Indeed, we prefer this placement since, generally, access to the projector controls is easier.

The height of the rubberised tape wheel is 4½in., and it is important to pack up the height of the Synchrodek so that the level of the wheel lines up with that of the tape path on the recorder. A fine adjustment of about ½in. is available when the grub screw holding the tape wheel on its shaft is loosened.

**Projector Connection** 

Connection to the projector is by means of a flexible shaft going up to a take-off point fitted directly on the projector. Couplings and instructions for fitting are available for many of the popular machines. In some cases, direct coupling is not possible, and instead a special universal arm has been designed to allow an auxiliary sprocket to be mounted in the film path between the top film spool and the projector. This sprocket is fitted with a guide roller, the angular position of which can be varied so that there is always an adequate wrap of film, no matter what the direction of rotation required for correct operation.

This auxiliary sprocket is shown in use with a Bolex M8 projector, although in point of fact a special connection is available for this model. The use of a direct connection is always recommended, where possible, as this gives smoothest running, though in our experiments the auxiliary sprocket worked satisfactorily.

The Synchrodek dial is divided into 20 divisions, each representing one second. With the pointer at "zero," recorder and projector can be started together, or, if it is desired to start sound a given time before picture, the pointer can be set at the appropriate position on the dial and the projector started up as soon as the pointer reaches the "zero" position.

A particularly novel and original feature of the Synchrodek is the means for compensating for tape stretch or contraction. On the top of the rubber tape pulley are seven black marks, with the slot

of the large screw head opposite the centre mark. If this large screw is tightened, the rubber is compressed, and for every division moved the wheel increases in effective diameter by an amount sufficient to advance tape sync, by three seconds per half hour film. Conversely, if the screw is loosened, tape sync. can be retarded. All new recordings should, of course, be made with the screw slot in the centre position.

As the Synchrodek is a tape-length measuring device, it can also be used in editing and for sound track compilation. It is particularly effective in conjunction with a film viewer, when film and tape times can be directly compared and measured, and the sound track compiled against the film, sequence

by sequence, or even shot by shot.

We consider the Synchrodek to be well designed and engineered; it should satisfy many amateurs' sound sync. requirements. Although not auto-matic, it has the merit that it can provide perfectly practical sync. indication without any modification whatsoever either to recorder or projector, and hence can cater for any film gauge.

The unit measures 8in. × 7½in. × 5½in. (over

lid), weighs 41 lb. with battery, and is accompanied a comprehensive instruction booklet, which besides setting-up procedure, covers synchronising marks, starting procedures and methods of editing. Price, with direct coupling: £12 17s. 6d. (Manufacturers: Synchro-Sound Instrument Co., 1 Church

Street, Barnoldswick, Coine, Lancs.)



Zeiss Ikon Film Splicer

PERSONAL preference plays a large part in the choice of a splicer, which probably explains why claims for an ideal splicer are seldom advanced and why most camera manufacturers set out to offer one. The Zeiss Ikon is of the "automatic" type with dry scraper, and is suitable for both 8mm. and 16mm. film. It is made of steel stampings, with plated satin finish, and measures 5in. by 3in., including its rubber base ring. Screw holes, countersunk, are provided; and a base-plate to suit the Moviscop is available as an extra.

The layout is conventional, with a pair of clamps at the left side, a central cutter carrying the dry-scraper, and a single clamp at the right. The film is placed, emulsion up, on pairs of pegs eight frames apart. These pegs fit and grip the sprocket holes excellently, being fractionally farther apart than the pitch of eight frames.

After clamping, one stroke of the cutter shears both ends, and a few rubs with the scraper neatly removes the emulsion. The left side is then raised, slid to the right for the overlap position, and then lowered again after the cement has been applied, and re-clamped. All very quick and simple. There are several ingenious design features, includ-

ing the choice of hinge position so that the clamps stay either down or up under gravity, and the

clamp springs of a resilient plastic with metal over-riders. The pressure over the splice is applied by a stainless steel leaf spring, which assists clean working. The overlap is slightly over \(\frac{1}{2}\) in, and the cut is through the frameline, bisecting a sprocket hole, so that only one frame is affected at the joint, which therefore does not show on the screen. We welcome this smaller than normal overlap: the larger the overlap, the more danger of a doubtful splice breaking down due to fatigue stresses as the curvature changes, when passing over sprockets.

A design feature we do not like is that the location of the left side clamps, for cutting and joining, depends on the fit in a slot of a simple cheese-headed screw, which in turn has been factory-located in another slot. Also, we were surprised to note that the sample splice in an 8mm. film provided with the splicer was not truly aligned, and we ourselves failed to achieve perfect alignment, but we liked the niceties of design already noted.

Price: £3 8s. 9d.; baseboard, 11s. 6d. Agents:

Peeling & Komlosy.

Dallmeyer lin. f/1.9 Long Focus Lens

THIS new lens is of the same family as the 6.5mm. f/2·5 and 1½in. f/1·9 reviewed in our March 1958 and January 1959 issues. The makers point out that a two times (linear) magnification lens such as this gives a useful image enlargement and add that it can be used with the camera in the hand, but few people can hold even a standard in. lens really steadily. Results considered to be quite acceptable are at once revealed as inferior when compared with those from a tripod-mounted camera. The narrower taking angle of the 1in. lens leads to a doubling of this unsteadiness on the screen, and, while a little camera shake does not much matter when moving objects are followed, some kind of support is desirable for static scenes. This, of course, is true of all long-focus lenses, and there is no denying that a two-magnification lens is useful in many situations.

The body is of black anodised alumium, with the fluted focus and stop setting rings and the scales left bright. The lens is of four-element construction, hard-coated ("Dallcoated") on all air-to-glass surfaces; it has click-stops down to f/16, and a focusing scale marked  $\infty$ , 15, 9, 6, 4, 3, 2, and 14h. As with the 14in. lens, we would have liked a more distinctive centre index mark on the depth of field scale, and the click stops to have been a little less fierce to permit of really smooth fades. For fades in bright sunlight, one more stop (f/22) would have

been useful.

**Rotating Screw Mounting** 

Like the other members of this family, the lens has provision for rotating the screw mounting relative to the rest of the objective, so that the focus and aperture index marks can be adjusted to fall in a convenient position on any camera. The diameter is 1 hin. over the widest part—the aperture setting ring (rightly, as this is the most used control). Overall length is 1 Hin., including a fin. deep reissed but non-removable lens hood. One inch dia.

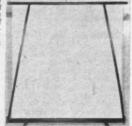


filters may be slipped over the front of the barrel, which does not rotate when either aperture or focus are set; we would have prefered the filters to fit between the front lens element and the hood so that they, too, would be shielded from stray light. This is as important as hooding the lens itself.

The lens has no trade name for easy reference, and the fluting on the setting rings, though attractive in appearance, is perhaps a little coarse for a precision component. The normal mount supplied is the standard D (§in. dia., 32 t.p.i., 0-484in. register), though certain other mounts such as the old Sportster spigot, and Viceroy, Bolex L8 and Admira screw fitting, are also available. On test, the performance was good at all apertures, with good cover across the frame, freedom from flare, and correct calibration of the focusing scale.

are, and correct calibration of the focusing scale. Price is the same as for the 1½in. f/1-9, £18 6s. 2d.

Back view of Realm screen which is held taut by the wooden stretchers hinged from the base. Relatively large—4/t. × 4ft., it has no black border.



#### Realm Imperial Screen

THE LATEST addition to the Realm range, the Imperial, is a 4ft. square white matt screen of notably moderate price. The white plastic surfaced material has a very fine pebble grain, and is cloth-based for strength and to minimise permanent stretching. This material is mounted on a lin. dia. wooden top roller and 2in. × lin. bottom batten, both 52in. wide and finished black. The screen is the full 48in. wide, no borders being provided. Two back stretchers which slip into slots along the top roller hold it erect, and a pair of 10½in. long feet swivel out across the width of the bottom batten when it is prepared for use.

It collapses readily by pushing down the back stretchers, rolling the material down on the top roller, and letting it lie along the bottom battenretained by permanently attached rubber bands to shaped supporting brackets; the feet swivel in. A polythene bag is supplied for storage. The excellent white matt surface has a barely noticeable sheen and exhibits the usual properties: approximately equal reflectivity to all normal viewing angles, with slight enhancement of reflectivity in the general forward direction due to the slight sheen. With this type of surface, viewers at the side see about as bright a picture as those sitting near the projector axis.

Whiteness and reflectivity were first-rate, no creases were visible after storage, and no "waviness" apparent. The material showed a tendency to curl inwards at the extreme sides—a common short-coming of most large screens—but this was scarcely noticeable after it had been left erected for a while. Price: £2 15s. (Submitted by Realm Film Screens.)

Arropen Cement Holder

ABOUT the size of a fountain pen and made of a flexible plastic, probably polythene, this gadget is for holding and applying film cement. It consists of a push-on end cap, a centre section, and a barrel end, the latter pair screwed together.

end, the latter pair screwed together.

To charge, the centre section is unscrewed and the correct quantity of cement, from the sealed refill provided, is poured into the barrel. The centre section incorporates a sprung plunger, the end of which, kin. diameter and kin. long, protrudes. After this section has been filled and re-screwed, the pen is held plunger upwards and the plunger depressed to release any air. It is then ready for use

depressed to release any air. It is then ready for use. In use, the gadget is held plunger downwards, and slight pressure causes cement to flow along the plunger. It is not easy to apply directly to the film end in the splicer, and the directions advise releasing the cement on to a separate smooth surface, then transferring to the film. This can be done quite effectively, but must be a slick operation to prevent undue exposure of the cement to the air, when it would lose its solvent by evaporation and might become less effective.

We found the gadget to work as claimed, and both the plunger and the screwed part sealed well, so there was no evidence of any trace of leakage. Those who are not gadget-minded are likely to prefer conventional cement application, but those who are will find pleasure and satisfaction in its use.

who are will find pleasure and satisfaction in its use.
Price, with one refill, 5s. (Submitted by Arrowtabs Ltd., Hendon.)

#### Library Film News

DID you know that 16mm. sound prints of all National Film Board of Canada productions are now on sale from the N.F.B.C., Colquhoun House, Broadwick Street, London, W.1? Prices range from £5 for a half-reel black and white film to £80 for a four reel colour production. So you could, for example, start building up your own Norman McLaren series—and the beauty of it is that, as all these films are also available on reasonable hire terms (from the Central Film Library, Sound-Services, and the Scottish Central Film Library) you can see everything in advance before you decide whether or not to buy. The N.F.B.C. will advise you which library keeps which film, and their own catalogue, a 75 page affair, gives detailed descriptions of their enormous range of titles. The first supplement to the 1959-60 catalogue

The first supplement to the 1959-60 catalogue of the Central Film Library, Government Building, Bromyard Avenue, Acton, London, W.3, has just been published and details 40 new additions. One notable new title is *Energetically Yours*, an Eastman Colour cartoon by Ronald Searle (his first animated

production) on man's need and use of fire, coal, oil and the atom. What's more, it's available on free loan. An Ed. Murrow production for American television, See It Now: Automation is also included, together with films on Big Ben, the latest Farnborough Air Show, the National Trust and the enchantingly titled Play Badminton with Wong Peng Soon.

Among catalogues recently received are those of the Lutheran Film Service, 42 Museum Street, London, W.C.1 (free, 30 pages, nearly 100 religious films from 12s. 6d.); and the British Iron and Steel Federation, Steel House, Tothill Street, London, S.W.1 which, besides giving details of 12 films of general interest in its own library (all of them available to organisations on free loan), lists all films available from iron and steel companies, with their synopses and sources.

with their synopses and sources.

A description of four films available from the Youth Hostels Association, Trevelyan House, St. Albans, Herts., has also been received. Two—Breaking New Ground and Sailing in Friesland are 16mm. silent. Hire charges are from 6s. to 7s. 6d.

# NEWSREEL

Reports and stills on personal and club productions are welcome. Address on page 655.

Teams of Finchley A.C.S. members are competing against each other in the production of two-minute mono-chrome films illustrating proverbs. chrome films illustrating proverbs. The society was recently entertained by Edgware A.C.S., who screened as selection of 8mm. colour films: two comedies, How to Sleep and How to Oshave, Rumba (pupper animation), Waxdoodles (an exercise in animating Plasticine) and Dream of Edwin (mother's cake-making, anticipation and fulfilment). The films were presented by Joe and Lou Kay, Tony Coleson and Bruno Berger. (H. J. Hunt, 4 Fursby Avenue, N.3.)
"One of our chaps spent a lot of time unt, 4 Fursby Avenue, N.3.)
"One of our chaps spent a lot of time

making up a 16mm. film from his stock for the CBC who were to do a programme on our activities," say Montreal Movie Makers. "It got trimmed and trimmed until the show was cancelled—but they used a few seconds of his film in a totally different seconds of his min in a totally different programme about tramears. Happened to be what they wanted." The club has arranged a novel series of lectures on How to Make Movies. Lectures are pre-recorded on tape, leaving the lecturers free to demonstrate equipment and techniques. A stereo tape-deck is used, the second track linked to automatic slide projector in synchronism with sound and music. Films at the club's first meeting ranged from CinemaScope and science fiction to maple sugarmaking—faked with cold tea and telegraph poles, since it rained the shooting day. (Jules H. amin, 2260 Valade Street, St.

on the shooting day. Others H. Benjamin, 2260 Vallade Street, St. Laurent, Montreal.) Metro Movie Makers (Toronto) are going ahead with arrangements for showing the 1957 Ten Best, which have now reached Canada. Their competition news is of a contest for a six-minute film, 8mm. or 16mm., on a script out-lined by the club. (Derek Davy, 293 Church Street, Toronto 1.)

#### TY? NOT TO WORRY!

The prospect that TV will come to the Union does not perturb Johannesburg A.C.C. Writing in their magazine A.C.C. Screen, a member points the difference between TV and cine: TV is dinerence between 14 and cine; 14 is impersonal; one must look only at the result of others' work, whether an actuality programme or studio production. We are merely onlookers. But cine is essentially personal, creative, the result of our own efforts. And yet, says N. R. Lane in the same issue, when you make a film, you must choose a subject that interests others as well as yourself. You must have an audience in mind. And that is where club competitions come in. Whether you win a prize or not, your film is bound to be better if you aim at competition standard. And if you tell your friends, "This was entered for the 'Five Best," they will assume at once that it is something out of the ordinary; surprisingly few will ask whether it won an award. (J. P. N. Vorster, P.O. Box 11180, Johannesburg.) ct that interests others as well as

#### They Prepared for An Audience of 1,500

It is some measure of their enter-prise that Watford C.S. printed 1,500 tickets for their film festival at which their latest production, I Bought a Banger, had its first public showing; this although the club is only one year old. A group of local musicians were asked to record original background music for the film. At a recent meet-ing a short film made by Peter Peppett with a Hiloscope wide screen lens was projected, the lens being fitted to a Eumig Imperial. Screen illumination was even and definition acceptable.

At the same meeting Mr. Bedford demonstrated a waterproof camera-case for skin diving he had made mainly from Perspex; it has provision for winding the camera, setting the aperture and using a Weston meter with Invercone. Several members who use the Bolex Compumatic camera report that, when using a haze filter adjustment has to be made to the cell setting, the filter apparently affects the sensitivity of the light cell, although it does not affect the exposure. (John Jordan, 243 North Approach, Kings-Jordan, 243 North Approach, Kingswood, Watford, Herts.)
Also one year old. Orpington and District C.S. have enlisted the moral

and financial support of the local Council and the Kent County Council in the production of a 16mm. documentary on rescue operations for the Civil Defence Corps. Two films have already been completed, Ring, a riotous comedy, and a dramatic production, Payment in Full, which some members think should be entered for the Test Best. Why ever not? (S. Walford, 62 Cheisfield Lane, Ordington, Kent.)

The film on vandalism-children's mischief—that Stockport A.C.S. are making for Stockport Corporation in progressing. Their cine magazine, Intermittent Sprocket, features a review of commercial films which may help members to better their work, gives a detailed for-and-against account of the Gramdeck (conclusion: "an excellent bargain"), and useful tips on splicing. If you and useful tips on splicing. If you haven't used enough cement, there will be little air bubbles, it says; if you have used too much it will seep out from the edges; so use a small brush, not a glass rod, and paint the stuff on gently. (Peter A. Marsh, 5 Chippenham Avenue, Offerton Fold, Stockport, Cheshire.)

## Shame-Making Thoughts

Outstanding fixture in the Grass-hopper Group's impressive list was a talk by Ronald Searle on his first animated cartoon, Energetically Yours, on 23rd November. Films from the Harrogate Film Festival will be on 23th November. Films from the harrogate Film Festival will be screened on 28th November. Apropos festivals, Wynn Jones writes in Grasshopper News: "In March 1960 a film festival is to be held in Belgium 'to compare, study and make known cinematographic achievements which are matographic achievements which are outstanding and of practical interest to industrial research, vocational training, instruction, industrial or technical information, public relations, rationalisation and the analysis of human labour problems. That covers a wide enough field—and it's a shame-rational to the control of making thought that not one of the Group's films could, even by the widest

It is a healthy sign when members expect candid criticism of their films and take it merely as an incentive to do better: mutual admiration may encourage slipshod work. Camera shake, titles too small or off centre and bad panning are faults listed by Durban A.C.C. Praise was given to The Old Sow, by Mr. Murrell; animated match sticks performed dance steps to the tune of Suzannah, a Comical Comof Suzannah, a Comical Cow. says a critical member, visuals 't tie up throughout with the didn't tie (H. Finnie, P.O. Box 740, Durban.)

meeting of Cine 8 Club, At a Durban, devoted to technical matters Ray Braude demonstrated the con-struction of a floodlight bar and its uses; E. G. Frow, the club's chairman, demonstrated tape synchronisation, blackboard diagrams illustrating the principles involved, the differential mechanism and the method of coupling an internal resistance. P.O. Box 207, Durban.) (A. Brodie,

stretching of our admittedly vivid imaginations, be submitted to such a

But members can take hard-hitting criticism. Matt McCarthy lashes furiously at some of the entries in the members' films competition which he judged recently. The maker of one he describes as "like a bull in a china shop": another experienced producer has only "a feeble grasp of the film form," his visuals having "the banal treatment of the first-year amateur. But if they have a mind to it, members could get some of their own back by But members can take hard-hitting could get some of their own back by innocently asking what Mr. McCarthy means by expressions such as "The effect of the minor themes is achieved through a de-composition of the whole by the use of individual shots." Unless, of course, Mr. McCarthy replies that he only meant that something stinks. (All correspondence to 33-35 Endell Street, London, W.C.2.)

Glamour, says the bulletin of Fort Worth C.C., may be discovered in a shot of a tree as well as in a shot of Marlene Dietrich. "It's the third dimensional quality in outdoor scenes." Does Hollywood know? (August Bartholet, 1618 So. Jennings,

Worth, Texas.)
A small 9-5mm. group in Woolston have almost completed a b. & w. horror film, Nightmare from the Past, to which sound is to be added on tape. The leader of the group, who scripted and directed, is Doug Pratt, 6 Tower House, Swift Road, Woolston, Southampton.

Scattered membership over the metropolitan area of New York City appears to militate against the production of club films. Most members of Metropolitan M.P. operate as lone workers, travel films being the principal offering at the first meeting of the season. (I. N. Steigman, 33 Remson Street, Brooklyn I, N.Y.)

#### Don't Get Too Ambitious With 8mm.!

A letter in Cine Chat, the magazine of the Edinburgh C.S., is likely to arouse controversy. 8mm. was never meant for anything more than home movies, says the writer; it is ideal for family films provided you don't want anything more than a picture on the wall the size of a pillow slip. But the ambitious amateur who wants to make a film will find that 8mm. doesn't stand chance of being screened in public howings. "You are in the junior ass with 8mm.," he says, "so don't showings. "You are in the junior class with 8mm.," he says, "so don't get too ambitious. You can't expect a Morris Minor to do what a Jaguar does, so be content to keep to the side of the road." There should be some forceful replies in the light of the record 8mm. entry in last year's Ten Best, recent features in A.C.W. and the ever-growing popularity of the smaller gauge. The magazine is now being published monthly. (W. S. Christie, 11 Hillpark Road, Edinburgh 4.)

#### 8mm. Projection

Most members of 9.5 Cine Circle No. 8 are now using 8mm., so the circle is thinking of changing its name; they haven't decided yet what to call themselves. A member who is adapting his garage as a cinema complains that 8mm, projection lenses have too short a focal length. The shorter lenses are, of course, cheaper, and many people projecting in a smallish room want a big picture with a short throw; you get the same kind of thing with still projectors. But the audience never see as good a picture as the projectionist does from the back, and even a small screen it too big for good definition if viewed at close range. He thought a variable focus lens might be the solution, but found to his sorrow that while this would shorten the focal length, it would not lengthen it. (W. H. Coombes, 18 Hope Road, Elmfield, Coombes, 18 Ryde, I.O.W.)

The new Keystone K-110 projector with built-in editing screen and Mylar tape splicer was demonstrated at New York Eight's first meeting of the York Elent's lifet inecting of the season. Among members' films shown was Warren Weaver's Red Carpet, which is described as "defying descrip-We have seen better pictures but tion. have never seen a more novel use of

stray travel footage." Apparently it owes much to the sound track, without which it would have been "just a collection of so-so scenic shots." But is this making a strikingly novel use of them? The club has decided on a new them? The club has decided on a new screen 6ft, wide. A screen of this size was used for their gala presentation of 8mm. prizewinners, when 238 people paid for admission. The membership limit of 30 has now been waived: it was either that or increased subs. (Fred Furman, 346 Linden Boulevard, Brooklyn 3, N.Y.)

It is a long time since Cape Town P.S. Cine Section made a film, but they are getting ahead with a production based on the legend of Von Hunks and the Devil. The club recently judged the entries in the Paarl P.S.'s competition for unspliced films and were impressed by the high standard. (B. K. Greener, P.O. Box 2431, Cape Town.)

Pretoria C.C. were given a demonstration of a fade-out attachment made from an old camera iris; not as simple as it sounds. Query so far un-answered: How do you straighten out a film that has been folded? (L. D. Breytenbach, P.O. Box 2367, Pretoria.)

Len Moncur, trophy winning member of Melbourne 8mm. M.C., has been trying to produce smoke from the nose of an animated monster. the nose of an animated monster. After considering suggestions from scientific, pharmaceutical and medical members of the club, he decided to play safe—with steam. (Gordon Coulton, 130 Regent Street, Preston, Melbourne.)

Queensland A.C.S. were honoured by the presence of Mr. Morris, the Deputy Premier, at their public screenings of both Iomm. and 8mm. He expressed himself impressed by the variety and originality of the films which, he said, are improving year by year. (A. W. N. Lettice, Box 1189, G.P.O., Brisbane.)

G.P.O., Brisbane.)
A contributor to the magazine of the Victorian A.C.S. advises that the camera should always be kept to its proper task of recording; it should never be allowed to take charge by displaying all the tricks it is capable of The audience should see each shot as a logical development of the theme instead of looking for interest in the technique of the clever bits. It would be silly to say of a book that pages 74 be silly to say or a book that pages 14 and 139 were good and the rest not so bad; but that's the kind of thing said dout some amateur films we see. (Miss E. M. Kennedy, 2 Napier Street, Fitzroy, N.6, Victoria.)

In Diaphragm, the bulletin of Metropolitan C.C., John R. Withnall writes in praise of the turret head. If you carry separate lenses loose, says, the one you want is always one that is not in the camera. His film, North of the Centre. illustrates this; having no turret when he shot it, he failed twice to get coveted close shots of a wedge-tailed eagle dining on the of a wedge-tailed eagle dining on the body of a luckless kangaroo hit by a speeding car. The bulletin includes independent test reports on the Bolex B8L and Eumig C3R. This kind of feature can be valuable to other members if only because it tells them where to go for further candid advice. (Lance Hewett, 50 Jersey Avenue, Mortdale, Sydney, N.S.W.)

#### Travelogues the Poor Relation

"Filming a travelogue is basically a recording process," according to a member's letter in A.C. Movie News, the magazine of American Chapter, I.A.C. "The average travel film con-I.A.C. "The average travel film con-sists of hundreds of disconnected shots. Since there is rarely more than a thread of continuity, half of them can be eliminated without the audience ever knowing. . . Selection of the shots to be finally used is a mechanical process with little relation to true editing. By contrast, a filmed story is a controlled and sustained creative effort in which every shot bears a tight relation to the whole. The story is far more difficult to do well, but far more rewarding in its inherent interest to the mass audience.

Well, that's a point of view, but if you contemplate making a travel film, reject it right away. A travelogue can be made as interesting as a story film if you take as much trouble with it. (Oscar H. Horovitz, 31 Montrose Street, Newton 58, Mass.)

Discussing the controversial "Oscar winning film, Marlborough House (but controversial mainly because it was one of the two films omitted from the programme now on tour: it is impracticable to present all ten), Philip Grosset, the producer, explained to Jeremy James in BBC West Region news magazine, Round Up, that the audience magazine, Round Op, that the additional aimed at was Women's Institutes, Townswomen's Guilds and similar organisations. The film is now on tour in America, and the National Film Board of Canada have asked if they can purchase a copy. Naturally enough, it was included in Bristol C.S.'s two Ten Beilt shows-each of which lasted two and three-quarter hoursand was enthusiastically received by large audiences. (D. E. Stevens, 18 Cooper Road, Westbury-on-Trym, Bristol.)

A demonstration of the new Cirse sound 8mm. projector by D. Williams of London interested a large meeting of Bournemouth & New Forest C.C., who bournemouth & New Forest C.C., who viewed with appreciation films of familiar Poole to which magnetic sound had been added by the Cirsesound method. (G. H. Lawrence, 9 Ridge Way, West Parley, Forndown, Dorset.)

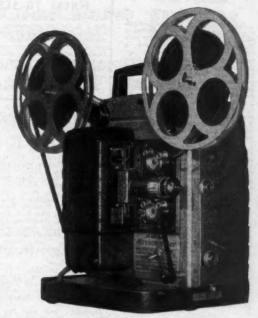
#### **DOCUMENTARIES** ON THE DOORSTEP

It isn't every day that a good subject for a documentary presents itself with-out search, but there can't be many clubs that do not find sooner or later that a prominent feature of their city or of the countryside is about to disappear, or a new feature to emerge; it appear, or a new feature to emerge; it may be in the course of slum clearance, scrapping the trams, closing a branch line, or building a new cathedral or power plant. Liverpool A.P.A. (Cine group) grasped the opportunity when the unique Overhead Railway was to be demolished, and made The End of the Line (Iomm., b. & w.), a copy of which will be kept by the Liverpool Museaum as a permanent record of the Museum as a permanent record of the past. The group is now busy with an documentary in colour, Inw Freight, featuring the imports of the city, particularly grain, cotton, timber and fruit. (Miss M. Peel, 61 Liddell Road, Liverpool 12.)



Members of Liverpool A.P.A. at work on "Inward Freight."

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#### Moonlight Scenes on Kodachrome

The winner in the Ladies Challenge The winner in the Ladies Challenge Cup competition held by Christchurch (N.Z.) M.C. was Mrs. Morrison with Vespers (8mm.), which used a Christopher Robin poem as the foundation for a family film; general opinion was that it was excellent but might have been improved with a might have been improved with a sync. commentary. A hint for moonlight sequences: use Type A film without a filter in sunlight, underexposing 2 or 3 stops, or even 4 stops if there is sparkle in the scene. Comment on the 1956 Ten Best: one of the best the 1936 fen best; one of the best A.C.W. programmes seen at the club. Membership is now 350. (A. H. Rees, 146 Mays Road, Christchurch, N.Z.) Southern 9.5 C.C. agree about the 1936 Ten Best; one of the best pro-

grammes for years. In August a group of 20 members chartered a bus for an ice-skating week-end near Alexandra: cameras were busy and the films are expected to enliven some of the summer meetings. (Miss Jean Buttolph, 129 Clyde Street, Invercargill, N.Z.)
Kensington F.C. are elated that Oscar

Riesel has followed up his Ten Best success by winning the 8mm, story film prize at the 12th International Amateur Film Festival at Cannes with Blind Faith (see November issue). (Hugh Webster, Flat 2, 132 Cromwell Road, Film

S.W.7.) Edinburgh Corporation Transport Welfare Association (Cine Section) re-turn thanks to Microfilms, Specto, G.B., Kodak, Ilford and Gevaert for helpful advice in getting the group going and for lecture material. (Ken Lountain, 14 Queen Street, Edinburgh.)

#### Oiling a Camera: The Only Safe Rule

"Oil your cameras and bring along four reels of fast film; we're providing the lighting," say Australian Nine Five in a newsletter that reproduce the script of a domestic comedy in 23 scenes to be shot in the course of a meeting. It would be good going to get through 23 scenes in an evening, though not impossible, but while the reference to four reels (? spools) was obviously facetious, it seems to us that the odd member might take seriously the advice to oil his camera. There's only one safe rule about oiling your camera: don't. An original feature of the club's uncut film competition was a fine of 4s. for each member who didn't enter; there must be a high level of enthusiasm. (W. P. Manning, 22 Daunt Avenue, Matraville, N.S.W.)

Demonstrations of editing and splicing and the screening of members films on the theme, A River, were features of recent Reading Cine & Tape Recording Society meetings. Early next year the film theme will be Winter. (D. M. Noyes, 4 Froxfield Avenue, Reading.)

Stevenage C.C. have been debating whether they give too much emphasis to the "family" aspect of the club at to the "family" aspect of the cuto as the expense of technical matters; they don't think they do. The club's film of the Queen's visit, made with the co-operation of many influential non-members, has been edited and a public themical their arranged (Norman showing is being arranged. (Norman J. Pett, The Old Cottage, Julians Road, Stevenage.)

#### WHERE TO SEE THE 1958 TEN BEST

general opinion seems to be "The general opinion seems to be that it is the best programme yet," say Planet F.S. "Our two nights' showing was most successful. The hall was packed to capacity on the Thursday night and the audiences were delighted with the films. Very high quality prints. The 8mm. blow-up was well worth doing."

Belgian audiences will have an

opportunity of testing this appraisal when the films are shown this month at Namur (Dec. 18th), Antwerp (19th), Brussels (21st), Utrecht (22nd) and Wuppertal (28th). This is the first time that overseas showings of a sime that overseas showings of a current programme have been arranged. The 1957 Ten Best have reached Canada, Rhodesia and Malta on their world tour, and a fourth set is on its way to New Zealand.

Rochdale. 24th and 25th Nov., 7.30 p.m. Presented by Rochdale & District C.S. at Champness Hall, Drake Street, Rochdale. Tickets 2s. 6d. from D. S. Wolfenden, 14 Manchester

Rochdale. 27th and 28th Nov., 7.45 p.m. Presented by Hoylake P.S.C.G. at Central Hall, Hoylake, Wirral, Cheshire. Tickets 2s. 6d. from R. Hughes, 35 Trinity Road, Hoylake,

Wirrat, Chesinite. Hekees Nov., 18. Hughes, 35 Trinity Road, Hoylake, Wirral, Cheshire.
Blackburn. 28th Nov., 7.30 p.m. Presented by Blackburn Arts Club at Community Theatre, Blackburn. Lickets 2a. from Miss E. L. Gray, 56 Granville Road, Blackburn, Lancs. Canterbury. 28th Nov., 3.30 and 7.30 p.m. Presented by Canterbury. A.C.S.F.U. at County Hotel, High Street, Canterbury. Tickets 2s. 6d. from P. B. Mills, 133 New Dover Road, Canterbury. Orpington ist Dec., 3 p.m. and 8 p.m. Presented by Orpington & District C.S. at Small Civic Hall, Nr. Orpington Station. Tickets 2s. 6d. from S. Walford, 62 Chelsfield Lane, Orpington, Kent.

Orpington, Kent.
Hereford. 2nd and 3rd Dec.,
7.30 p.m. Presented by Hereford
C.S. at Town Hall, Hereford. Tickets
2s. from Wyeval Ltd., 32 Broad Street,

London, S.W.1. 3rd Dec., 7.15 p.m. Presented by Whitehall C.S. at Living-

stone Hall, Broadway, S.W.I. Tickets 3s. and 2s. from G. R. Brandon, 49 Topstreet Way, Harpenden, Herts. Nottineham. 8th and 9th Dec., 7.30 p.m. Presented by Nottingham A.C., at Y.W.C.A. Nottingham. Tickets 2s. from H. F. Crawford, 61 South Road, Beeston, Nottingham. Clacton-uses.

Clacton-on-Sea. 9th Dec., 7.45 p.m. Presented by Clacton C.C. at Savoy Theatre, Clacton-on-Sea. Tickets Savoy Friedric, Clarton office at Tickets
2s. 6d. reserved, 2s. unreserved, from
K. Fox, 16 Beaconsfield Road,
Clacton-on-Sea, Essex.

Edgware. 12th Dec., 3 p.m. and 7.30 p.m. Presented by Edgware A.C.S. at Shakespeare Hall, Manor Park Crescent, Edgware, Middlesex. Tickets 2s. 6d. from Mrs. D. Louis, 20A St. Andrews Road, London, N.W.9.

Enfield. 19th Dec., 8 p.m. Presented by Enfield C.C. at Grammar School Hall, Holly Walk, off Market Place, Enfield. Tickets 2s. from Brian Fairweather, 143 Churchbury Lane, Enfield, Middx.

Lisburn. 19th Dec., 8 p.m. Presented by Lisburn C.C. at Central Hall, Technical College, Castle Street, Lisburn. Tickets 2s. 6d. at door.

Aherdeen. 21st Dec., 7,30 p.m.
Presented by Aberdeen & District C.C.
at Music Hall, Aberdeen. Tickets
2s. 6d. from J. E. Henderson and J.
Lizars, Union Street, Aberdeen.

Eagle F.U.'s plans to film the demolition of Muir House and its replacement by flats had to be abandoned because the housebreakers abandoned because the housebreakers got there first, a week earlier than expected. The unit have just finished shooting, with the help of their allies, Rosa Films, "the film that had to be made." Death Watch. The story of the film is a close secret, for it hinges on surprise twists and turns, but they promise it will be "mysterious, sinister and utterly sordid." Just the ingredi-ents, said the club cynic, for an Oscar

Rosa Films took their documentary Medway Village to East Farleigh, where it was shot. An audience of 50 enjoyed looking at themselves so much that they paid little attention to the rest that they paid little attention to the rest of the programme. Shooting has commenced on Project XL 101, but here again the intriguing answer to an inquiry about subject matter was, "no comment." They point out, by the way, that Rosa is not a school

Secretaries Please Note
Almost every day—and usually
more than once a day—we are
asked: "What is the address of my
nearest club, please!" So will
clubs kindly notify us immediately
it occurs of any change of address
to which applicants for membership should write.

group; four of the committee members attend Brighton College, but member-ship is open to anyone who is really keen. (R. Allen, 7a Grand Avenue, West Worthing.)

When Wellington C.C. came to project their Festival of Wellington film they found the tape commentary went out of sync. because, they point out, while tape recorders are fairly out, while tape recorders are fairly consistent in speed, form, projectors run at a fixed speed and this varies from one machine to another. They hit on a simple method of remedying the fault. The picture had been shot at 24 f.p.s., and when it got ahead of sound the projector was slowed down to 16 f.p.s. for four or five seconds at a time to 10 f. p.s. projector was slowed down to 10 1.p.s. for four or five seconds at a time to let for four or five seconds at a time to let the tape catch up. A script was avail-able cued to significant phrases with thumb-nail sketches, and when the picture ran ahead, projector speed was cut three seconds for every one second out of sync.; the audience never knew. The film was an impressive example of teamwork. Water ski-ing (cameraman in speed boat), underwater example of teamwork. Water ski-ing (camerama in speed boat), underwater display, Scots band, pottery work, turmoil in Civic Square, evening functions, animated titles, were the work of different members. "An achievement to be proud of," said the Evening Post after the screening to a near-capacity house. (Miss Nora Slaney, G.P.O. Box 2121, Wellington, N.Z.)

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THE 16mm, STYLE (Continued from page 690)

The sombre power of the andante from Tchaikovski's fourth symphony, borrowed for parts of the track, undoubtedly helps provide atmosphere and suggests a unity which may be absent in the film as such. An unsuccessful

picture, but well worth a public airing.

David Gladwell's Miss Thompson Goes Shopping was clearer in intention, but ultimately irritating in effect. A "family portrait" of the producer's aunt, it certainly presented a memorable character in this indomitable old lady, who talked to her cat, left her beloved cottage for the day, strolled in the town, bought a luxurious pair of slippers, then returned home gay with the extravagance she had committed.

But the treatment was far too self-consciously "experimental"—often in the worst sense.
Splendid images, again, but set in extravagant contexts. There was a wonderful shot, for instance, of old Miss Thompson paused uncertainly in front of enormous posters advertising canned food, awe-inspiring images of a world alien to the old lady; but why frame it between similar shots taken in slow-motion?

A nice idea, to show her mooning around among her beloved possessions for a few minutes

before leaving for town; but why shoot part of it with tilted frame, and accompany the scene with a solo recorder which sounded as if it was being played back on a hand-operated tape-machine? And far, far too clever to stick on the track a few passages from Strauss's Four Last Songs. The idea is too erudite, and the execution was clumsy.

All the same, a picture well worth seeing, and not unworthy of a showing at the N.F.T. or, indeed, anywhere where there are audiences willing to be irritated and puzzled but at the

same time slightly haunted.

Yes, a worthwhile programme. Not, as you will have gathered, a particularly gay onebut it's probably impossible to balance a programme of productions of this kind effectively; you simply have to show the new things which have turned up. I rather hope that the films may get another showing sometime, perhaps as supporting shorts to a feature (one at a time, not all together!).

The Visit certainly deserves much more notice than it seems to have received at the time of writing. It's quite an achievement-more so, to my mind, than say Chabrol's in France or the beat boys' in the States. Once again, the Experimental Committee deserve our gratitude.

# Frame Enlargements from Colour

Members' titling troubles on 8mm. were solved, for the time being at any rate, when all those in difficulty were invited to have their titles made at a meeting af Dundee C.S., on film provided by the society. Alexander Angus, a new member, has answered an inquiry about frame enlargements from 8mm colour: make a negative. inquiry about frame enlargements from 8mm. colour; make a negative by contact printing on an Ilford S.G. Pan (No. 10) plate; expose for 15 seconds at 5ft. from a 60 watt lamp covered with a Gamma filter; develop in I.D.2 for four and a half minutes at 70 deg. and enlarge on normal bromide paper. But, of course, a bigger negative might be made with no more negative might be made with no more trouble by using the enlarger. (A. F. F. Maclure, 168 Glamis Road, Dundee.)

Any member who had a hand in editing Daisy Jones Locker will see to

it that the club never make another neg.-pos. film, say Potters Bar C.S. After three evenings on the job, 85ft. had been completed out of 550. But now it is all over the club feel it was worth the trouble and expect a warm reception at the public showing. A further production, On Tap, documentary of the waterworks, coming along nicely; this film, colour, will have a sound track with appropriate effects and commentary and 50ft of animated diagrams. An evening spent in making a short film called *Tease for Two*, set in a Chinese tea shop and full of tricks, was voted a success. (Ken Stephens, 25 Oulton Crescent, Potters Bar, Middlesex.)

Their annual dinner left Witney Camera Club with a deficit, but the cine section's showing of the Ten Best helped to put that right. And these is

enough money in hand, say the club, to make an epic. Why not a picture of Witney and its industries? Still camera members were inclined to be scornful of a member's electric eye camera, but had to admit exposures

were satisfactory; into-the-light long shots must be watched, they said. (D. G. Lowe, 13 Park Road, North Leigh, Witney.)
Planet F.S. were justly proud that their screening of the Ten Best included for the third time an Oscarwinning film of their own production, Could This be You? Club funds will benefit substantially as a result of the property of the country of benefit substantially as a result of the large attendance. The intensive work of members in staging the show was compensated by a treasure hunt car rally on the following Sunday. (A. H. Green, 194 Chase Road, N.14.)

Because autumnal colouring upsets the continuity, Cheshire C.S. have had to suspend outdoor work on Lucius on the Loose, which pictures an ancient Roman's tour of modern Chester. The society recently debated the motion, "This house thinks that 8mm. is the only gauge," and have acted as hosts to the Cine Group of Liverpool A.P.A. (R. Harper, 24 Newgate A.P.A. (R. F. Street, Chester.)

# **NEW CLUBS**

Newly formed Bebington A.C.S. extend a welcome to all interested in film making, particularly technicians.
A start has been made on a club film

A start has been made on a club film with a setting in occupied France, and the club is offering a prize in a script competition. (J. A. Jones, 185 Kings Road, Bebington, Cheshire.)

First meeting of Bishop Stortford's new cine society was held on 28th October. Details of membership are available from Leonard King, Kingsley House, Church Street, Bishop's Stortford')

It is proposed to form a cine club in the Taunton area, and those inter-ested are invited to get in touch with J. T. Bass, Market House (Parade Rooms), Fore Street, Taunton.

A film of the filming of Hooked, the club's angling farce which has temporclub's angling larce which has tempor-arily run into processing difficulties, entertained the members of Kingston and District C.C., and was followed by the screening of Momma Don's Allow, the uninhibited study of Wood Green Jazz Club. A rival Jazz club actually in swing in another room at the time of the demission of the companies. of the showing was invited to come in and watch; say the club, "an interesting sequel may follow." (L. A. Hoffman, 14 Fursecroft, George Street,

Although they had less publicity Although they had less publicity than they would have liked, Slough F.S. report that the attendance at their showing of the Ten Best almost flied the hall. (E. P. Graham, Mistral, Lower Road, Chalfont St. Peter, Bucks.)

#### Four Public Shows

An audience of a hundred, including An audience of a hundred, including many new members, enjoyed the Isle of Wight A.C.S. first meeting of the season when members' films were shown. H. V. Morris (Shanklin) screened a l6mm. colour documentary, Cats, portraying the building, launching and sailing by the Shanklin Sailing ing and sating by the Shankim Satining Club of a catamaran; 8mm. colour films included H. T. Wylie's of Farnborough Air Show and scenes in Freshwater Bay, an Austrian travel sequence by Mrs. L. Francis, and a study of children at play by Mrs. Cooper. The Society's winter programme includes four public shows, seven exemines of members' films, and gramme includes four public shows, seven evenings of members' films, and a competition for four-minute films. (H. W. Bailey, I Royal Victoria Arcade, Union Street, Ryde, I.O.W.)
A feature of Stoke-on-Trent A.C.S. winter programme is the number of visits to and by other Midland clubs;

visits to and by other within criticism evenings are to be devoted to criticism of members' films and to making a club quickie. (Kenneth F. Jupp, 235 Chaplin Road, Dresden.)

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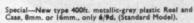


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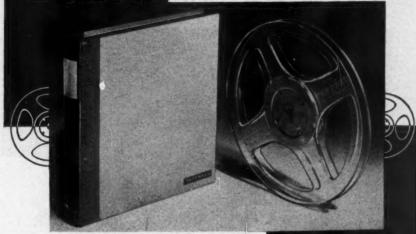
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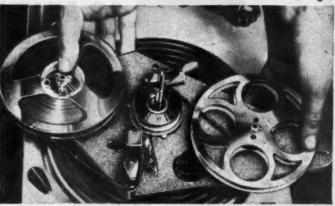
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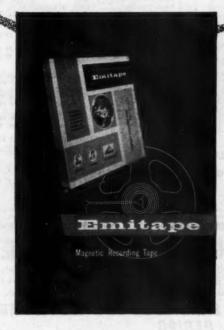
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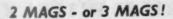
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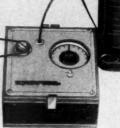
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